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# THE NEW YORK DRAMATIC MIRROR

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## SAN FRANCISCO.

Since I have seen Happy Hooligan transplanted from the interesting colored Sunday supplement onto the stage, I've been wondering whether or not that old saw, "De mortua nil nisi bonum" (something about, don't get your little hammer out after a fellow has shuffled off), has any direct application to the shows that land in San Francisco dead on their feet—corpses inert and incapable of life, not worth a second look, one time, let alone the minimum admission price. With *I-cross-my-heart* assurance I'm sorry to say the extent to which Manager Ackerman's guaranty of "your money's worth in good shows" at the California has been imposed upon during the week ending 9 in having Happy Hooligan as the attraction (1). Only a few weeks ago, California-goers had a really clever,逗人喜爱的 comedy in *Poor Grandpa*. What was more natural than that they should expect something equally clever in Happy Hooligan? But expectations are akin to disappointments. And so it proved with Happy Hooligan, a nickelodeon sort of a comedy-kidney, written by Frank Dumont and Phil E. Collins, and under the management of Al. Doleen and Matt Smith (these names ought to be up in 15-point display block for distinction's sake); but still let them go, for the sake of Mr. Printer. The fact is, as regards of Happy Hooligan, the show was, it should seem, so holocaustly off-color. Manager Ackerman, in self-protection of his guarantee and reputation, had to hang out a red lantern at nights and a red flag at the matinees as danger-signals to his patrons. Notwithstanding, however, people, young and old, came in droves to see Happy Hooligan, so popular had the comic-supplement drawing-room of *Oppe* made the unfortunate character drawabout. And so it drove the people left the California after the first and during the second and third acts. When one views the co., one thinks what a pitiful thrown-togetherness it was. If D. Cox tried Happy, I couldn't see that his Hooliganations were immense. He was not much like H. H. as—as a hime he saved his life; however, with his Benign musical specialties in conjunction with the Knox Brothers, the feminization of the co. rooted with a baker's dozen or more girls (?) who, in voice, face, or shape didn't remind of Lorelei. The other fillers of the co.—well, judge for yourself! What a contrasting relief it was to have "Jack" Campbell and his capital co. of famous *Four Cobans* at the Grand. To Jo Kelly "the pipe-dreamer" (comedy) I quote the playbill, heading on. Of all the rascous, inconsequential offerings that it should seem it is the wont of the Grand to charge its sou'-de-sot clientele money to see in the manner of shows. The Headwaiters can be nailed among the most incompitable and time-wasting. In fine, of all foolish-powdered written pieces ever came to the nests of the hoards, make a nice mark for the Headwaiters. I can see, now, why they dub Jo Kelly "the pipe-dreamer." He was in the cast as Imaginary Thomas, an opium-devotee. Jo may be all right, within the limits of his own head and skin; but I'm a-thinkin' that had he passed the poppy-pipe round among the audiences, which, during the week, were noted for their exuberance after the first performance, the world would have been grateful for chance to hit the pipe while in intense gyrations of The Headwaiters obtained, covering a period of three precious hours. Really, it's hard to figure how shows of the ilk of The Headwaiters manage to pay railroad fares. Giving the Nick his due, however, it must be said that Mr. Whitney's cuties of girls are pretty and interesting, especially Dolly de Vyne and Frama. Harold Lillard, who is as good a caricature as any in the surroundings and the theme of the cut-up are inferior to them. These two girls need better berths. In deference to the dictations of thought, no reference is made to the "principals" in the co. Patti costumed 7. Usual thing.

During the three hundred and eighty-fourth week of the Alcazar Stock co., the members thereof gathered 4-10 in many successful performances of *James Wildair*, *Burnett*, and *Stephen Townsend's* five-set romantic drama, *A Lady of Quality*. While the play has been given here numerous times, good-sized houses were the rule at the Alcazar throughout the week. Adele Block was Clorinda Wildair. Her presentation of the role was adequate. But it should seem she ought to get out to her audience's feelings in her work, for she doesn't know whether it's incoherent or whether it's nonchalance that characterizes her playing; but, anyhow, it should seem she should let herself out with a little more glow and warmth. James Durkin's Sir John was out of the ordinary, as he was the bad man of the play, and it was rather unusual to see Durkin other than a hero. But he took care of his best of ability. Fred J. Butler (whom for character roles few equal) was excellent as Sir Goeffrey Wildair. As usual, Frances Starr, while she had little to do, won every one with that little as Anne Wildair. The play was finely staged, and produced under the experienced direction of Mr. Butler.

That money-to-burn play, *Monte Cristo*, coined money at the Central, was ending 10, with a very satisfactory and well-received production.

The second and ending week 4-9 of *The Girl With the Green Eyes*, at the Columbia, drew good houses.

Alberta Gallatin and her New York co. appeared in one offering, 10, of *She's a Ghost*, to large attendance.

The finish of *Ixion* took place at the Tivoli 10, having been put on Dec. 23 as the new-theatre opened. Average houses during the week.

At the California 17 *The Fatal Wedding*; 24. The Eternal City.

David Warfield will be at the Columbia, in February. In the Auctioneer.

"Tommy" Shearer has been engaged for the Central Stock co. He opens as Eph, in *The Moonshiners*.

11. Louis James and Frederick Wardie, in Alexander the Great, are another February booking at the Columbia.

The first San Francisco production of Mrs. Jack will begin at the Alcazar 18.

Frederick Belasco, of Belasco and Mayer, proprietors of the Alcazar and the Central, left 5 for New York. He is accompanied by Mrs. Belasco and Misses Herington and Levy, nieces. The party expect to be absent six weeks.

## ORREL JAMES MITCHELL.

## INDIANAPOLIS.

Charles Hawtry and co. presented the comedy, *The Man from Blankley's*, 7 at English's. Of the acting much might be said in praise. Mr. Hawtry has a part which is not really a star part—but it only needs to be extraordinary difficult, until one remembers how many actors have tried it and failed. The support was excellent. Mrs. Tidmarsh, played by Fannie Brough, was a gem of characterization in its way, and provided a lot of the fun. Fred Thorne, as Mr. Tidmarsh, gave fine portrayal of the city bullied by his vulgar wife. William F. Owyer, as Mr. Gilweth, was funny at all times, and other characters of particular note were all in capable hands. The play was unusually interesting from many standpoints, and it is a pity that its engagement was not of longer duration. At any rate, Mr. Hawtry is sure of a hearty welcome whenever he returns to Indianapolis.

The Odeon Stock co. of St. Louis, appeared at English's 11 under the auspices of the German Theatre Society of the city, and presented a clever musical farce, entitled *Petrich Kratz*, the most amusing play that this society has succeeded in getting up to date. The audience, made up of Germans mostly, was a large and enthusiastic one, and the play was greeted with many demonstrations of appreciation throughout the evening. The play deals with certain complications that ensue at a wavy inn in Germany. Here a company of guests from Berlin and also a company of Germans, which does not seem to be extraordinarily difficult, until one remembers how many actors have tried it and failed. The support was excellent. Mrs. Tidmarsh, played by Fannie Brough, was a gem of characterization in its way, and provided a lot of the fun. Fred Thorne, as Mr. Tidmarsh, gave fine portrayal of the city bullied by his vulgar wife. William F. Owyer, as Mr. Gilweth, was funny at all times, and other characters of particular note were all in capable hands. The play was unusually interesting from many standpoints, and it is a pity that its engagement was not of longer duration. At any rate, Mr. Hawtry is sure of a hearty welcome whenever he returns to Indianapolis.

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The Pride of Jennie was presented at the Park 7-9 before large audiences. To the secker after stirring melodrama, it was a disappointment, but to one who is fond of romance, it was attractive and engrossing. In Edward R. Dawson, as Basil Jennings, the audience found a conscientious actor, commanding interest at all times. His voice, rich and deep, was well attuned to the love strains. He was gentle as a lover and courageous as a swordsmen when he fought his way back to his bride. He was careful as to the details of his part, whether im-

portant or trivial, and gave many evidences of finished talent. Miss Holland brightened the character of the princess with her strength of individuality. She appeared in a score of love scenes, when her acting was charming, and toward the last, as she moved under the trials of her practice, she held all sympathy. These two characters dominated the play, but others in the cast lent their parts to the spirit of the primitive tale. Leo Richman impersonated the English friend of Jennie, Wilton Williams took the part of the Lord Chamberlain of the Court of Dornheim, Morris Frank was the major domo of Jennie, Mary MacGregor was pleasing as the foster sister of the princess. Helen Harrington played the part of the Gypsy Girl acceptably, as did Annette Lenore that of a peasant. The humor of the play was quiet and pleasant, and the production was marked by elaborate stage pictures and the costumes of both women and men were in rich effect. A production of this kind seldom finds its way into a theatre of the popular class and it is worthy of the attention of those who have a liking for the romantic.

In *The Governor's Son*, a Cohen production, the Park 11-13, offered one of its best bills of the season. It is a family comedy of the bumbling kind, embellished with bright music and is in the hands of a large co., that knows how to make fun, as well as to sing. The co. has plenty of comedians, who enter into the spirit of their work. Will Halliday won many a laugh in his impersonation of Bill Swift, a ball player. John McVeigh, as the Governor's son, shook his tousled head and stumbled about the stage, as he tangled up affairs, and the audience frequently interrupted him with laughter. Charles Lester was one of the two governors, and Harry W. Lester was the other. The two brutes were impersonated by Ruth Halbert and Louise Gould. A good deal of the comedy, too, was brought out by Hilda Hawthorne, in the character of a woman who had lost three husbands. She sang "Widow's Wail" and "The Widower," annotated by the chorus and was heartily received. Alice Wheeler, one of the best of the local good singers, sang "If I Were Mr. Morgan" and other numbers. One of the choicest musical efforts was a serenade, "Oh, Mr. Moon," sung by Miss Wheeler. Ruth Halbert, and the chorus of women. The production was mounted on an unusual scale, and it is to be commended for its many good qualities.

For the second time within two weeks, the county sheriff's office has tied up the box-office receipts of a play in this city. Deputy Sheriff Joseph Dynes visited the Park Theatre Saturday night and got the money of *The Pride of Jennie*. He had meant to take the scenery, too, but this was not within the reach of the law. Edward R. Dawson, one of the actors, in the Winter of 1898 contracted a bill of \$250 with the sheriff's office. This bill was paid in full in 1899. Mrs. Olive M. Hasselman purchased some of the outstanding accounts, Dawson's being one of them. Mrs. Hasselman, through her attorney, W. W. Lowry, filed suit against Dawson for \$401.75, the original bill, interest and costs. Two writs were obtained in the Superior Court, one for garnishment and the other in attachment. It was found, however, that Dawson was merely an employee, not a principal, and the suit was dismissed. The Smart being sole proprietor, and the attachment was not served. Had it been the performance at Louisville this week would have been without scenery. The \$250 obtained by the action on the box-office is in the hands of Dickson and Talbot, to be held until Jan. 21, when a hearing will be held in court.

The W. H. Edwards Concert co. gave their initial performance to a small but very enthusiastic audience at Masonic Hall 13. The co. consists of some very exceptionally good local talent. Mrs. Bertha Swain, Katherine Gibson, Mary Traub, Daisy Osborne, Hazel Smith Woodward, and Carrie Hyatt, W. H. Edwards, who poses as cowboy, traveler, and lecturer, gave an interesting lecture on "A Trip to the Pacific Coast," illustrated by beautifully colored pictures.

Coming to English's: Mrs. Leslie Carter 14-16, the Four Cobans 18-20.

Coming to the Park: *The Man Who Dared* 14-16, Shore Acres 18-20, Happy Hooligan 21-23. From Engle's 26-27. **GEORGE S. APPLEGATE.**

## KANSAS CITY.

Viola Allen and co. gave four performances of *Twelfth Night* at the Willis Wood 11-13, playing to capacity audiences at each evening performance and a large crowd at the matinees. The production was well received by the critics.

The star and co. were excellent, while the stage settings were quite magnificent. Olivia's garden was the most beautiful of all, and was a scene that will live long in the memory of all who saw it. Miss Allen's Viola was a charming portrayal and thoroughly satisfactory.

Her strong personality and natural attractiveness lent a charm to the character that was irresistible, and the hand and prolonged applause accorded her after each act testified the appreciation of her audience.

John Blair furnished an excellent character study as Malvolio, sharing honors with the star. Clarence Handyside as Sir Toby, and Frank Currier as Sir Andrew, were both capital, while Zelle Tibury, as Marie, made herself quite a favorite with the audience by her very clever work. Edwin Howard as Feste, theester, was good and got much fun out of the Duke, and F. Percival Stevens brought the small role of Fabian into considerable prominence. Others who deserve mention are James Young, C. Leslie, Allen and Eva Wiedling, Lulu Glaser in Dolly Varden 18-20. John Drew 21-23.

The State Folks, with the same admirable cast, played to good business at the Grand 11-16, although this was its third appearance here in a manner seen in *James Lester* as Simon Peter, and Harry J. Royce as Myron Cooper, repeated their success of previous seasons in the leading parts. Randolph Curtis, Osborne Searle, Harry Crosby, Frank Soule, Jennie Rhodes, Kate Jackson, Eleanor Sidman, and Millie Stevens cared for other principal roles in a thoroughly satisfactory manner. The production was given the original excellent staging, Nat M. Willis in *A Son of Rest* 17-23. At the Old Cross Roads 24-25.

Lewis Morrison in *Fauve* was the Auditorium offering 10-16, playing to large audiences. The coming of this veteran actor in a play he has been associated with for so many years, was an event looked forward to with considerable interest, and the week's business will probably be one of the best of the Auditorium season. The production was staged with great care. The Broken scene being especially commendable, while the presentation of *On Your Honor* was splendidly portraved. The star's Mephisto was the most splendid portrayal he has given so many times before, and at the end of the fourth act he responded to the generous applause with a short speech. Edward Elmer was satisfactory as Faust, and Eloise Ellison passed as Marguerite. Addie Farewell deserves special mention for her portrayal of Martha. The Smart Set 17-23. *Fairyland* 24-25.

Only a Show Girl, with Lottie Williams featured, was the attraction at the Gillies 16-18, doing the usual good business. The play was of the kind particularly favored by Gillies' patrons, being a mixture of melodrama, comedy, and musical farce. Miss Williams as Josie scored a decided hit, while other members of the co. shared in the applause. Principal roles were played by Harry T. De Vere, Frank J. Kirk, Edward Jolly, Arnold Alexander, Eddie La Marr, Bobbie Baker, Mable Wright, Lillian Alexander, Harris, Anna Chamberlain, and Nellie Marshall. The production was well staged. *Why Women Sin* 17-23.

At the Century 10-16 Rose Sydell's London Belles furnished entertainment to fair sized audiences throughout the week. Miss Sydell was the bright particular star of the show, and won numerous encores. A two-act burlesque entitled *Pleasure and Plenty*, or *Satan's Honeymoon*, was the vehicle. In the olio were Ben J. Walker, Cadieux, Cain Sisters, Ruth Denver and co., Strose and Younce, the O'Brien Trompe, and Campbell and Weber, all sharing about equally in the applause. *Night on Broadway* 17-23.

A formal inspection of the Kansas City theatres by the city authorities is now under way, and while a few minor changes will doubtless be required, it is expected that few if any radical alterations will be necessary. The Gillies was the first to be inspected, and after a thorough looking over was declared unusually safe, with no material changes to be made. The Grand came under their eye next, and will probably require more extensive alterations than any of the others. An incline will be installed immediately to take the place of the stairs in use, and the entrance to the hall will be enlarged. The other theatres will be inspected during the next few days.

Frank Moulan arrived in Kansas City, Thursday 7, and resumed his old role of Ki-Ram in the Sultan of Sulu, which was then playing at the Willis Wood. He played that evening and the next two days following, but refused to go on for an extra performance Saturday night, and, consequently, had another row with the management. He remained here Monday and Tuesday, but was reported that he would join the co. again in Atchison, Tuesday evening. Mr. Moulan's wife, Maude Lillian Bell, was with him while here. While Mr. Moulan is very popular with Kansas Citians, he did not add any to it by his contrary actions while here this time. An editorial in the Kansas City "Star" voiced the feelings of the people by the following: "The public would be very glad, indeed, to see Manager Savage and Comedian Moulan get together again, but the hard-headed business manager, A. Judge, of the Grand and Manager Martin Lehman, of the Orpheum, have both placed orders for asbestos curtains for their respective theatres. Neither house had one before."

Mason Peters, a former Kansas City newspaper man, but now in advance of *The Yankee Consul*, spent Sunday 10 in the city visiting relatives and friends.

Louisa Morrison, until recently with the Under Two Flags co., joined the Sultan of Sulu co. while they

were here and left with them. Mr. Morrison was also formerly a member of the Woodward Stock co. here.

D. KEEDY CAMPBELL.

## PROVIDENCE.

The Wizard of Oz played to more than capacity at the Providence Opera House 7-9. The attraction was one of the best of the season, and Maudie Stone and Stone, Anna Laughlin, Lotta Faunt, Joe Schröder, as the cow, Mr. Arthur Hill, as the lion, were great favorites. The picture scene was a novelty, and the dog showing the puppies beautiful. A splendid chorus, the dazzling costumes and glittering stage pictures played an important part in the big extravaganza.

At the Providence 11-13 Robert Edeson and co. presented for the first time on any stage a play of American military life by Richard Harding Davis, entitled *Ranson's Folly*. It was produced on the spot and was favorably received by a good audience. The cast of the production was as follows: Moya Kelly, Mary Hughes; Abe Case, Charlie Sturz; Joe Fisher, J. W. Benson; Mary Cahill, Sandal Milliken; Lieutenant Ranson, Robert Edeson; Henry Boland, T. J. McGraw; Mrs. Colonel Bolland, Grace Thorpe; Jeff Cahill, Harry Harwood; Lightfoot, Harrison Ford; Sergeant Glancy, Frank Mayne; Lieutenant Whistler, Richard Sterling; Lieutenant Almoneth, Captain Chase; Major Coulter, Mr. Edward Miller; Charles Sturz; Mrs. Post, Eleanor Carey; Miss Post, Dorothy Tenant; Sergeant Roeder, Harrison Ford.

The play is a comedy of military life, with soldiers, a trader and his pretty daughter, and an Indian as the principal characters. Mr. Edeson is given the part of a lively young lieutenant, and as such he is very attractive. He looks the part and gave a creditable impersonation. The honor of the production fell to Sandal Milliken, who was born in Providence. Miss Cahill, charming as Mary Cahill, and Mr. Harwood, the trader, gave some of his artistic portrayals. The piece was adequately staged, and if it is as well received in other cities as it was here it should be a "go."

The attraction for the balance of the week, opening 14, was William Favasham in *Lord and Lady Algiers*. The Earl of Pawtucket 18-23.

Sky Farm, with its realistic story and rural surroundings, was well staged and played on the Empire 11-14. The play though seen here before, met with the approval of large houses. Frank C. Hartwell was again seen in the role of Benjiene Brown. Marie Holand played Marigold Towers, Harry Mills was Neighbor Nixon, and Helen Douglas was the tombey. After Midnight 18-23.

The attraction at the Imperial 11-13 was *The Child Wife*, a comedy of military life, with soldiers, a trader and his pretty daughter, and an Indian as the principal characters. Mr. Edeson is given the part of a lively young lieutenant, and as such he is very attractive. He looks the part and gave a creditable impersonation. The honor of the production fell to Sandal Milliken, who was born in Providence. Miss Cahill, charming as Mary Cahill, and Mr. Harwood, the trader, gave some of his artistic portrayals. The piece was adequately staged, and if it is as well received in other cities as it was here it should be a "go."

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fashionable audiences gave Miss Cahill and her capable on a royal greeting. The applause was most enthusiastic for the performance. Miss Cahill is original her method is artistic and very pleasing. She is gifted with a keen sense of wit and humor and the rich native humor and dialect she imparted to her rag time solos were a delight and evoked hearty cheers. Her Navajo and Nancy Brown songs captivated the audiences. She was recalled six times and made an emphatic hit. H. W. Fredrick, a clever comedian, was happily cast as Boy of Ballyhoo, and rendered the role admirably. Julius Steeger as the Crown Prince was acted with notable energy and vigor. Harry Brown's Soraeta Fox was adequate to the requirement of the part and carried it convincingly. Alf Grant won marked favor in the rôle of Noah Little. An excellent piece of eccentric character acting was contributed by George Behan as an excitable Frenchman, Count Fromage De Rie. Roy Atwell was distinctly good as Vandervenphen Jenkins. Clara Palmer was clever and pleasing in the soubrette rôle. She is a very graceful dancer. The piece was staged beautifully and the costumes of both principals and chorus were handsome and effective. The ballade of Sophie 14-16. Star Harbor 17-20. The Kitties' Band 17. George Sidney in the musical entertainment, Busby, returned to the Grand Opera House for a week's engagement 10-16. A large and well pleased audience enjoyed the performance and applauded the players heartily from curtain rise to close, opening night. The piece was well staged, scenery and setting attractive. The large corps of pretty girls handsomely attired sang in sweet voices and danced cleverly. George Sidney as Busby Long is very decided. His singing and take off on "Hiawatha" was decidedly good and won him marked favor. Fred Wynch as God Who did some clever dancing, and his song, "I Never Had Such a Time," captured the audience. Edward Clark, as the elevator boy and in a typical Bowery rôle, won marked favor. Charles Lo Mier offered a creditable turn as Harry Rapigan, and sang well. Carrie Webber was most effective as Florence Roberts' opera 11 in repertoire. With The Frisky Mrs. Johnson and Giacomo as the novelties.

GEORGE H. COLGRAVE.

### LOUISVILLE.

Jerome Sykes in The Billionaire was booked for Macaulay's 7-9. On account of his sudden death, the house would have been dark but for the fact that Mary Shaw and her brilliant co. remained for the entire week, presenting Bozen's Ghosts in a highly artistic manner. Mrs. Leslie Carter in Belasco's success, On Duty, was seen here for the first time at Macaulay's 11-15 in her leading rôle. Little remains to be said of this magnificent production other than to echo what has been said in praise of the work of the dramatist, stage-manager and particularly the star. The Storks will be the attraction at this house 14-16, and will be followed by Ezra Kendall.

Edward R. Dawson scored a distinct hit at the New Masonic week commencing 11 in a strong dramatic production. The Electra Castle 11-15. The Bride of Jerusalem. The supporting co. was excellent, the costuming, scenery, and special effects adequate. Hernemann the Great will open for a week 18.

At the Auditorium week of 11 the Great Lafayette was seen in his novel and elaborate entertainment. Krishna the Divine, requiring in its representation more than two hundred people. Appearing in the co. in addition to the distinguished headliner, are the Eddie Dowling, the Manila Quartette, George Scherl, and Martha Monte.

Thomas Preston Brooke and his band will play an engagement at the Auditorium 18.

Words of praise are heard here concerning the success of Katherine Shay, of Louisville, who is on the road with The Minister's Son.

Samuel B. Kirby who was the predecessor of the undersigned as Miami correspondent twenty years ago, January 12, died suddenly at the age of 65, in the County Court of this judicial district. It is believed that Judge Kirby will discharge the duties of his high office with the same brilliancy that characterized him as chronicler of amusement events for the MISSION.

The seventh of the popular concerts will occur Friday 15, at the Woman's Club with Karl Schmidt as cello soloist.

The Avenue remains closed, but it is understood an agreement has been reached between Manager Chas. D. Shaw and the Board of Public Safety of this city in which the changes that are desirable will be made at the Avenue and that theatre opened at an early date. It is said these changes will involve an expenditure of about \$5,000; but when made will render the Avenue, which is a new and physically attractive house, one of the safest in the country.

CHARLES D. CLARKE.

### MONTREAL.

The patrons of the Academy had a rare treat this week in the performances of Charlotte Wiehe and her French co. The opening bill consisted of Tic-a-Tic an amusing trifle, brightly rendered by Miss Nory and de Ber; La Main, La Souper d'Addieu, and L'Homme aux Poupees. In the last three Madame Wiehe had a chance to show her extraordinary versatility, embracing comedy, emotion, dancing, pantomime and singing. Her performance deserves the highest praise, and is an object lesson for students of the dramatic art. Lucien Prad and Max Charlie both did excellent work, while M. Gillon's work in the sketch of the King in Sheep's Clothing was also good. The show was very little below that of the star. 18-23 Gros Chardin and Je ne sais quoi. 18-23 Madame Wiehe in an entire change of bill.

The Child Slaves of New York, a regular thriller, is the bill at Proctor's. While the plot is highly improbable, the play possesses the merits of constant action and dialogue above the average, and it is interpreted by a clever co. Will H. Vedder, who made quite a hit here last season, is now engaged, and Man Westwood, gives an excellent performance of Home Sherwood, the boy detective. Harry Barton was a good Butts; Frank Opperman, as the Jew, and H. Hammill, as the Italian, were both capable, and Eleanore Westcott scored as the lady reporter. Henry Hart. The scenery was particularly fine. 18-23 Walter E. Edwards in Sherlock Holmes.

The Price of Honor, a good average melodrama, is the bill at the Francais. It is well staged and capably acted. Elenor Browning, who is leading lady in stock two seasons ago, does excellent work as the wretched heroine. Lawrence Finch is a capable hero. Henry Ferris makes a first-class villain, and Jack Regan and Lillian Rosewood provide some amusing comedy. 18-23 Parted at the Altar.

Resurrection, presented for the first time here in French, in the bill at the National Francais. Jane Berlin appears as Katsusha and gives a strong portrayal of the part, while Jean Giraud makes an excellent Prince Dimitri.

The ever popular Camille is the bill at the Nouveautés, with Madame Varenes in the rôle of Marguerite Gauthier.

W. A. TREMAYNE.

### NEWARK.

Such a tumult of applause followed the close of the fourth act of The Darling of the Gods, presented for the first time in this city, at the Newark Theatre 11-16, that David Belasco was finally forced to show himself, and expressed the pleasure it gave him to bring his production to Newark. No less a reception was accorded Blanche Bates, who had numerous curtain calls. Without doubt it was one of the largest and most brilliant gatherings that the house had held this season, and the co. played to full houses the balance of the week. Grace George 18-23.

At the Empire Theatre Thursday, Mrs. Shea and an excellent supporting cast 11-16. Michelon was his main production, and so pleased the full house that witnessed it that excellent business was assured for the balance of the week. Other plays that Mr. Shea appeared in were Banished by the King, Dr. Jekyll and Mr. Hyde, and The Bell. Future bookings: Worst Woman in London 18-23. Through Fire and Water 25-30, Robert Emmet Feb. 1-6.

At Blaney's (James H. Bucken, mgr.) The Way of the Transgressor was the attraction 11-16. A very capable co. did justice to the author's intentions, and their emotions resulted in delighting large houses. Across the Pond 18-23.

Melodrama continues at the Columbia. Nobody's Claim 11-16 furnished considerable amusement, especially for the occupants of the gallery. Jack F. White's portrayal of Ward Denevaux, the stranger in the camp, and Bernice Howard's clever impersonation of Madge, the waif, were excellent. The rest of the co. were below the average. Saphe was presented 14-16 business good. At Cripple Creek 18-23.

There has been a check in attendance at all the local theatres during the past two weeks.

The Chicago theatre disaster has started the city officials on a thorough investigation of all the local theatres. As yet no statement has been issued by them, but orders were sent out 12 to all the managers that hereafter no one will be allowed to stand during the performance.

FREDERIC T. MARSH.

### MINNEAPOLIS.

The Isle of Spice pleased fair audiences at the Metropolitan Opera House first half week 10. The co. is large and capable, and includes Bert Hawley, who was very funny as Bon Popka; James Francis and Toby Lyons, as the envys from the sun, were both good; William M. Armstrong, who possesses a smooth tenor and sings with much expression; Leslie Yule, Florence Hayward, and Mrs. Bloodgood. The chorus was adequate, the stage settings very pretty and the costumes above the average. Marie Cahill in Nancy Brown 14-16. The Kitties' Band 17. The Bostonians 18-20.

Mason and Mason, in Rudolph and Adolph, played

their annual engagement at the Bijou Opera House 10, delighting large audiences. The stars are as comical as ever and have surrounded themselves with a capable co., the result being an entertainment that cannot fail to please. Special mention should be made of Beatrice Lachenzie, whose voice is much better than is usually found in this class of plays. Ruth May 17.

The Fabre Stock co. presented Fabio Romani at the Lyceum Theatre week of 10 to capacity. A. Byron Knott was very strong in the roles of Fabio Romani and Cesare Oliva. William H. Murdoch, Ben Johnson, and Joseph Totton gave their usual finished performance. Grace Hayward was an excellent Nina Romani, making the character as desirable as it was intended to be. Charles C. Burnham, Ernest Fisher, and Mastie Cell were good. Jim the Penman 17.

The International Auditorium is to be closed, owing to the demands made by the building trustees that the management not in the walls. This place has been used for concerts, and is the only place of sufficient size that the city has.

The Orpheum Circuit Co. has purchased a site in this city on which they will erect a theatre, to be run in connection with their houses in other cities. It is said the cost of the new house will be \$300,000. Work will commence at once, and will be completed by next September.

CHARLES M. LANE.

### PORTLAND, ORE.

The third local six-night engagement of Way Down East occurred at the Marquam Grand 4-9, and the poor business encountered demonstrated that too much can be had of a good thing. The co.—particularly Charles H. Reigel as Squire Bartlett, Ruby Bridges as Anna Moore, Philip H. Drew as David, Charles A. Burke as Washington C. Barney, and S. Louis and Loyola O'Connor as Martha—was most effective. Florence Roberts opened 11 in repertoire, with The Frisky Mrs. Johnson and Giacomo as the novelties.

Esther Lyon and George Allison as Claire and Derby in the Ironmaster at the Baker 3-9 gave as worthy portrayals of these nerve-taxing roles. William Bernard as Bligh gave a faithful if not pleasing rendition of this obnoxious character, while William Dunnigan, only human of the piece in his portrayal of Moulines, was Bernhard's equal at moment's notice, took up the lines of the Baroness de Prezent and achieved the signal success of his career in this co. The business done was very good. At the White Horse Tavern 10.

The best production of A Modern Magdalene ever given here was that of the Jessie Shirley co. at Cordray's 3-9, and as a reward, fine business and strong encomiums from press and public were accorded. The co. scored another Jessie Shirley in the principal rôle of Kartika Jenkins. Wilson, Forte, as Bullock; George D. McQuarrie as Jenkins, and Laura Adams as Mrs. Jenkins. The scenery was noteworthy. This same organization will divide the coming week with Rita Van Winkle and The Deacon's Daughter.

Madame Patti will give a single concert at the Armory 14.

### CLEVELAND.

A short season of the legitimate was opened at the Colonial Theatre 11, with Isabel Irving in The Crisis, before a large and representative audience. The play, which was seen here two seasons ago with James K. Hackett, has been improved considerably, and the artistic acting of Miss Irving in the rôle of Virginia Carvel was enthusiastically received. Winifred North secured the rôle of Stephen Brie, and did justice to the character. The rest of the cast was in good hands, and the staging effective. Mrs. Fliske in Mary of Mandala and Hilda Gehier 11-16. Charles Hawley 18-23.

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JOHN F. LOGAN.

### TORONTO.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

Joyce McHenry in Miss proved a popular offering at the Cleveland Theatre 11-16. Wedded and Parted 18-23.

On account of the theatres being closed at Chicago, Mrs. Fliske's co. rested here 11-16, and Vaughn Glaser took advantage of the opportunity of visiting his many friends and making arrangements for another Anti-Summer season at the Lyceum Theatre. The advance sale for the engagement of Mrs. Fliske augurs well for the week.

The new Prospect Theatre will probably open about April, with the Baldwin-McVille Stock co.

WILLIAM CRASTON.

### PHOENIX.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

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WILLIAM CRASTON.

### STOCKTON.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

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The new Prospect Theatre will probably open about April, with the Baldwin-McVille Stock co.

WILLIAM CRASTON.

### LOS ANGELES.

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The new Prospect Theatre will probably open about April, with the Baldwin-McVille Stock co.

WILLIAM CRASTON.

### ST. LOUIS.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

Joyce McHenry in Miss proved a popular offering at the Cleveland Theatre 11-16. Wedded and Parted 18-23.

On account of the theatres being closed at Chicago, Mrs. Fliske's co. rested here 11-16, and Vaughn Glaser took advantage of the opportunity of visiting his many friends and making arrangements for another Anti-Summer season at the Lyceum Theatre. The advance sale for the engagement of Mrs. Fliske augurs well for the week.

The new Prospect Theatre will probably open about April, with the Baldwin-McVille Stock co.

WILLIAM CRASTON.

### ATLANTA.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

Joyce McHenry in Miss proved a popular offering at the Cleveland Theatre 11-16. Wedded and Parted 18-23.

On account of the theatres being closed at Chicago, Mrs. Fliske's co. rested here 11-16, and Vaughn Glaser took advantage of the opportunity of visiting his many friends and making arrangements for another Anti-Summer season at the Lyceum Theatre. The advance sale for the engagement of Mrs. Fliske augurs well for the week.

The new Prospect Theatre will probably open about April, with the Baldwin-McVille Stock co.

WILLIAM CRASTON.

### DETROIT.

A short season of the legitimate was opened at the Colonial Theatre 11-16. The play was very neatly staged and the co. was a good one, with Sara Lewis in the leading rôle. Happy Folly 18-23.

Joyce McHenry in Miss proved a popular offering at the Cleveland Theatre 11-16. Wedded and Parted 18-23.

On account of the theatres being closed at Chicago, Mrs. Fliske's co. rested here 11-16, and Vaughn Glaser took advantage of the opportunity of visiting his many friends and making arrangements for another Anti-Summer

good house. The Rivals 12. Viola Allen 14. Brooks' Band 15. The Burgomaster 16. 17. Arizona 19. Y. M. C. A. 20. Ben Hur 21-22.—ITEM: Committee appointed by City Council has reported favorably on condition of theatre. This ought to bring business back to its usual standard.

**PEORIA—GRAND** (Chamberlin, Harrington and Co., mgr.): York State Folks 5; good production; fair attendance. Pickings from Puck 4; excellent; medium house. *Sister Actress* 7; still popular. Adelaide Thurston in *Polly Primrose* 9; fair houses. Ole Olson 10; good. Four Cohans in *Running for Office* 11; big house and enthusiastic. Annie Sutherland in *More Than Queen* 14. When Reuben Comes to Town 16. Barlow's Minstrels 17. Ben Hur 18-20. Hearts of Oak 22. A Run on the Bank 24.

**ROCK ISLAND—ILLINOIS THEATRE** (Chamberlin, Kindt and Co., lessors): York State Folks 7; well received by large audience. James O'Neill in *The Adventures of Gerard* and *The Sacrament of Judas* 8; performances excellent; fair business. Arizona 10; large house; good co. The Yankee Count 11. S. R. O. More Than Queen 12; good co. and house. The Billiardists 13. Hon. Henry Watterson 14. John Griffith 17.

**CAIRO—OPERA HOUSE** (D. L. Williamson, mgr.); Clay Clement in *The New Dominion* 4; co. good; attendance fair. Quinlan and Wall's Minstrels 7; co. and business fair. In Old Kentucky 9; audience pleased. Charles and Joseph Jefferson in *The Rivals* 20. Quincy Adams Sawyer 21. The Cavalier 21. Grace Hayward 22. Lily and the Prince 23. Rockford—GRAND OPERA HOUSE (George R. Peck, mgr.); Peggy from Paris 5 pleased large house. The Wizard of Oz 6; crowded house pleased. A Bunch of Keys 7; fair house. James O'Neill in *The Adventures of Gerard* 9; fair house. Well Received 10. Anna Sutherland 11. Eight Bells 12. John Drew 14. Hearts of Oak 18. Marie Cahill 19. John Griffith 21.

**JOLIET—THEATRE** (William H. Balshaus, mgr.); Himmelman's Imperial Stock co. 4-6; fair co. and business. Play in the Heart of the Storm, A Story of the South, East Lynne, Northern Lights, The Great Deveraux Case, and Knobs of Tennessee, Joseph and Thomas Jefferson in *The Rivals* 11; good co. and business.

**CENTRALIA—PITTENGER GRAND OPERA HOUSE** (G. W. Pittenger, mgr.); Why Women Sin 6 to splendid business. Quinlan and Wall's Minstrels 9; good house and splendid performance. Grace Hayward 10; 11-12. The Rivals 13. Quincy Adams Sawyer 14. The Cavalier 15. Man in the Moon 16. When Knightwood Was in Flower 20.

**CANTON—GRAND OPERA HOUSE** (F. B. Powell, son, mgr.); Barlow's Minstrels 4; business fair; performed good. John Griffin in Macbeth 5 pleased fair audience. Pickings from Puck 8 pleased fair audience. Shore Acres 9; good business and performance. Ole Olson 11. More Than Queen 15. Martin's U. T. C. 16.

**QUINCY—EMPIRE THEATRE** (Chamberlin, Harrington and Co., mgr.); The Isle of Spice 5 pleased good house. Quinlan and Wall's Minstrels 6; good house and splendid performance. Grace Hayward 7. The Rivals 13. Quincy Adams Sawyer 14. The Two Sisters 15. More Than Queen 16.

**STERLING—ACADEMY OF MUSIC** (M. C. Ward, mgr.); Adelaide Thurston in *Polly Primrose* 7 gave best of satisfaction to good business; very good co. Davidso Stock co. 11-16. The Maxman 12. The Wizard of Oz 20. John Griffith 21. Hearts of Oak 21.

**FREEPORT—GRAND OPERA HOUSE** (A. C. Knorr, mgr.); The Girl from Georgia (local) Dec. 20; well received; packed house. Reuben in New York 30; pleased good house. Wizard of Oz 5; good performance; excellent business. Eight Bells 15. Hearts of Oak 19. Adelaide Thurston 25.

**KEWENEWA—CLURE'S OPERA HOUSE** (C. C. Bowley, mgr.); The Burial 6 to small business. Pickings from Puck 7 to fair house; good satisfaction. Not Guilty 8 to fair house; good performance. Ole Olson 15. Barber 16. U. T. C. 18. Wizard of Oz 21. Davidso Stock co. 25-30.

**CHAMPAIGN—WALKER OPERA HOUSE** (C. F. H. Walker, mgr.); Oriental Burlesques 6 to fair audience. Irish Pawnbrokers 7; pleased good stock. William Owen in When Louis XI Was King 8; excellent co. to fair house. Barlow's Minstrels 9; good co.

**PANA—NEW GRAND G. C. Gallier, mgr.);** Midleton Stock co. 4-8 opened with Love and Honor to big house. Other plays: Serpent and Dove, Wanted and Wife, Mount Cristo, Berth of Russia, Cinderella, and Happy Hooligan; business and co. good. The Burgomaster 14.

**MARSHALL—PITTIAN THEATRE** (Gandy and Count, mgr.); Oriental Burlesques Dec. 31 to good audience. Frank Davidson co. 4-6 in Robin Hood; Old Farmer Hopkins, and Folks up Willow Creek; large and pleased audiences. William Owen 12.

**JACKSONVILLE—GRAND OPERA HOUSE** (Emerson and Eddy, lessors); George P. Ross, res. mgr.; Dark 1-12. Brooke's Band 14. Arizona 21. Prince of Pilsen 22. Julia Marlowe 27. Sweet Clover 29. KREBS—OPERA HOUSE: The Merchant of Venice 7; poor co.; to good house.

**STREATOR—PLUMB OPERA HOUSE** (J. E. Williams, mgr.); Brooks' Chicago Marine Band, matinee, 4; poor house. Pickings from Puck 4; light house; fair satisfaction. Barlow's Minstrels pleased good business 7.

**CLINTON—RENNICK OPERA HOUSE** (R. L. Nicholl, mgr.); Dark.—ITEM: House closed by city ordinance for season, will be remodeled and opened next season.

**RANTOUL—NEAL OPERA HOUSE** (G. D. Neal, mgr.); When Louis XI Was King 9; good house pleased; fine co. A Run on the Bank 29.

**BETHANY—VADAKIN OPERA HOUSE** (J. H. Vadakin, mgr.); Oriental Burlesques 8 to good business; fair performance. The Reward Show 22. 23.

**HATTORF—THEATRE** (Charles Hogue, mgr.); The Irish Pawnbrokers 4 pleased good business. Ole Olson 5; fair house.

**CHARLESTON—THEATRE** (T. G. Chamber, mgr.); The Iron Mask 1; good house; fair play. The Reward Show 4-6; good house and play.

**GALENA—OPERA HOUSE** (Charles Scheever, mgr.); The Burial 9; good performance; poor business.

**MORRISON—AUDITORIUM** (Lewis and Skelley, mgr.); Dark 4-6.

**LITCHFIELD—SNELL'S OPERA HOUSE** (High A. Snell, mgr.); Quincy Adams Sawyer 28.

### INDIANA.

**MARION—THE INDIANA** (E. L. Kinsman, mgr.); The Stork 6; good business; thorough, enjoyed. Porter J. White in *Frances de Rimini* 7 to light patronage; deserved better. The Sign of the Cross 8; good business. As You Like It 11; large audience. The Lily and the Prince 19. Gertrude Coghlan 19. Prince of Pilsen 20. The Silver Slipper 20.—THE GRAND (E. L. Kinneman, mgr.); The Punkin Huskers 2; good houses pleased. The Irish Pawnbrokers 12 delighted two large audiences. Side Tracked 14. The Funny Mr. Dooley (return) 21. Convict Strikes 22. When Reuben Comes to Town 24. A Bunch of Keys 21.—ITEM: Extra firemen have been stationed at the various exits of both theatres.

**RICHMOND—GENNETT THEATRE** (O. G. Murray, mgr.); Human Heart 4 pleased good business. At the Races 5; good co. and business. When Johnny Comes Marching Home 6 pleased capacity. Florodora 8; good and very good business. The Irish Pawnbrokers 11. The Lily and the Prince 14. U. T. C. 15. Para the Great 16. As You Like It 18.—ITEM: Sept. 1, 1904, the local theatres will change hands. Manager Murray will take charge of the Phillips Opera House and Manager Swisher will be in charge of the Gennett. Both theatres will be remodeled. STERLING—KRAMER GRAND (J. A. Kramer, mgr.); The Irish Pawnbrokers 9; excellent business pleased. Stetson's U. T. C. 11. Peck's Bad Boy 13. "Way Down East" 14. An American Hobo 20. A Night of Fun 22. The Punkin Husker 23. All Baba 25. Elsie Goss Club (local) 30. The Silver Slipper Feb. 1. Si Plunkard 4. Trinity Chimes 6. The Iron Mask 11. For Hearth and Home 15. Near the Throne 17. Arizona 18. Rebecca Warner in Tess of the D'Urbervilles 20. On Circus Day 23. Under Southern Skies 27.

**SOUTH BEND—OLIVER OPERA HOUSE** (Harry G. Sommers, mgr.); Hermann 8 pleased fair house. The Jeffersons in *The Rivals* 9; good satisfaction to fair house. Quinlan and Wall's Minstrels 14. Foxy Grandpa 15.—AUDITORIUM (Harry G. Sommers, mgr.); The Sign of the Cross 4; good house; poor co. Camilla Reynolds in *As You Like It* 6 failed to score

heavily; supporting co. weak. The Governor's Son 7 drew well; poor co. Run on the Bank 11; poor co. and performance.

**BRAZIL—MCGREGOR OPERA HOUSE** (W. H. Leavitt, mgr.); Quincy Adams Sawyer 9; S. R. O.; good business. Clarke Stock co. 12-14. Plays: The Silent Slave, The Lighthouse Robbery; good business. Why Women Sin 16. Just Struck Town 20. A Jolly Man's Minstrels 22. For Hearth and Home 27. The Elk's Minstrels Feb. 1, 2.

**LOGANSFORT—DOWLING'S OPERA HOUSE** (John E. Dowling, mgr.); Stetson's U. T. C. released good business. 7. Patrice in *Down from Home* 8; satisfactory. Pickings from Puck 9; good business. A Run on the Bank 6; fair house. Quinlan and Wall's Minstrels 13; good house pleased. "Way Down East" 16. The Pil 18. The Silver Slipper 28.

**COLUMBUS—CRUMPS' THEATRE** (R. F. Gottschalk, mgr.); Charles A. Leder in *A Funny Side of Life* Dec. 20; S. R. O.; good co. Valenza Starbuck Carmen co. booked for 7 distanced at Anderson 2. Alphonse and Gaston 15. The Irish Pawnbrokers 20. "Way Down East" 27.

**KOKOMO—SIEPE THEATRE** (C. H. Havens, mgr.); Irish Pawnbrokers 13. "Way Down East" 15. Who is Sally 16. Gertrude Coghlan 18. The Lily and the Prince 19. The Burgomaster 21. Foxy Grandpa 22. Howard Kyle 23. An American Hobo 26. Alabama 27.

**MADISON—GRAND OPERA HOUSE** (Graham and Schell, mgr.); David Hurum 7; fine production; good capacity. Woman Again Woman 8; "Way Down East" 22. Wilbur Mack Comedy Feb. 1-4. Reuben in New York 12. John Griffith 17. Johnstone 22. John Wiles 14-16. Iron Mask 21.

**RUSHVILLE—CITY OPERA HOUSE** (Cole and Wolverton, marr.); Firemen's Benefit (local) Dec. 31 to excellent business; performance satisfactory. Lymen Twins in *At the Races* 6 to large business; good performance. "Way Down East" 23.

**ANGOLA—CROXTON OPERA HOUSE** (P. A. Croxton, mgr.); Ernest Shipman's *As You Like It* 7; excellent co.; to large and well pleased audience; receipts \$278.50. Hoyt's *A Bunch of Keys* 14. Colonial Moving Pictures 18. May Parker's Pickaninnies 21.

**HAMMOND—TOWLE OPERA HOUSE** (James Wingfield, mgr.); On the Bridge at Midnight 10; good house. Side Tracked 17. Adelaide Thurston 24. Foxy Grandpa 21. Hammy Shannon in Legally Dead 9; pleased good house. John Griffith in Macbeth 9; good business. Opie Reid, lecture, 11. King Perkins 13. A Royal Slave 15. Hans Hanson 18.

**LA PORTE—HALL'S OPERA HOUSE** (W. J. Hall, mgr.); More Than Queen 2 canceled. Innocent Maiden 4; topless. Play Harbor 12. Foxy Grandpa 14. H. H. Johnson 15. The Wizard of Oz 20 changed to later date. Shore Acres 23.

**NOBLESVILLE—WILDE'S GRAND OPERA HOUSE** (C. M. Raphan, mgr.); Innocent Maiden 19.—ITEM: Benefit (local) for Manager Raphan 15. Mr. Wild, owner of Opera House, takes charge after 15.

**AUBURN—HENRY'S OPERA HOUSE** (J. C. Henry, mgr.); Punkin Husker 7; good house. "Way Down East" 11. S. R. O. Chicago Tramp 15 canceled. You Like It 27. Down and Up 30.

**GOSHEN—IRWIN OPERA HOUSE** (F. J. Irwin, mgr.); The Governor's Son 8; fair audience; musical numbers exceptionally good. "Way Down East" 12; large business; cast satisfactory. Foxy Grandpa 14.

**LAFAYETTE—GRAND OPERA HOUSE** (Max Born, mgr.); Herman pleased large house 6. Driven from Home 7 to fair business. Quinlan and Wall's Minstrels 12.

**FRANKLIN—OPERA HOUSE** (L. Zimmerman, mgr.); Ship Ahoy (local) 4. King Dodo 6; good co.; pleased capacity. Down by the Sea 7; good co.; poor business. Richard and Pringle's Minstrels 8; fair performance and business. Ward and James 9; pleased good. The Great 9; excellent production to fair house. Pickings from Puck 22. Harry Beresford 23. David Harum 23. Black Patti 24. Lewis Morrison 27. Quincy Adams Sawyer 28. Peck's Bad Boy 30.—TOLER AUDITORIUM (H. G. Toler and Son, marr.); Metropolitan Stock co. 7-9. Plays: Mabel Heath, The Wizard of Wall Street; fair co. and business. Nordics 18.

**FAIRFIELD—GRAND OPERA HOUSE** (Payton and Sweeten, marr.); Legally Dead 7; fair business; good co. and audience. Angel's Comedians 23-30.

**ONWA—OPERA HOUSE** (Len C. Sears, marr.); The Boar's Head Opera co. 8, 9. Old Arkansas 13. What Happened to Jones 28.

**SPENCER—GRAND OPERA HOUSE** (Ben O. Tupper, mgr.); Guy Hickman's Comedians 11-15. Over Niagara Falls 27.

**WABASH—HARTER'S OPERA HOUSE** (J. M. Harter, mgr.); Irish Pawnbrokers 8; good performance and business.

**HUNTINGTON—OPERA HOUSE** (Edward Hartner, mgr.); "Way Down East" 8; good business; best attraction of season. An American Hobo 13.

**WASHINGTON—(Frank Green, mgr.);** Quincy Adams Sawyer 12. Powell co. 15.

### INDIAN TERRITORY.

**SOUTH MALESTER—LANGSDALE OPERA HOUSE** (A. A. Kinney, marr.); Spooner Dramatic 6; good co. and houses. Plays: Ben Bolt; The Orchestra, Pearl of Savoy, Dr. Jekyll and Mr. Hyde, Seth Swan, Mahara's Minstrels 18. Black Patti 21. Circus 20.

**LEHIGH—BIJOU THEATRE** (Boone Williams, mgr.); Bryan Miller co. 4-6; good co.; pleased fair audience. Plays: Grit, the Newsboy, A True Kentuckian, in the Backstage, W. Powell Hale 9. A Who Member 13. On Circus Day 29.

**ARDMORE—ROBINSON'S OPERA HOUSE** (J. F. Robinson, mgr.); Circumstantial Evidence 4; business good. Ten Nights in a Bar Room 10; fair business.

**DURANT—WILSON OPERA HOUSE** (G. L. Wilson, marr.); Miller Bryant Stock co. 7-9; good co. full house. In Louisiana 12. Two Jolly Rovers 14.

**CADDY—NEW OPERA HOUSE** (Amos K. Bass, marr.); Two Merry Tramps 8 failed to appear. Miller Bryant co. 11-13. Circus Day 29.

**KREBS—OPERA HOUSE**: The Merchant of Venice 7; poor co.; to good house.

**IOWA**.

**OTTUMWA—GRAND OPERA HOUSE** (J. Frank Jersey, marr.); When Reuben Comes to Town 4; fair attendance; pleased. Arizona 5; good patrons; satisfactory co. Powell and Zaso 6; fair business and attendance. Mr. Jolley of Joliet 13. Jane Kenward in Under Two Flags 15.—**NEW MARKET STREET THEATRE** (J. Frank Jersey, marr.); Dark 4-6.

**DR. AUSTIN J. MUMBERT**.

**DES MOINES—FOSTER OPERA HOUSE** (Foster Amusement Co., marr.); Louis Morrison in Faust 6; small but well pleased audience; fine co. Charles R. Hanford in The Merchant of Venice 7; pleased small house. Miss Bob White 11 canceled. Sultan of Sulu 18. Eight Bells 21, 22. Dolly Varden 23.—**GRAND OPERA HOUSE** (Foster Amusement Co., marr.); Under Two Flags 20; fair co. and business. The Convict's Daughter 21. A Woman Who Works 22. A Woman Who Works 23. Devil's Lane 24. The Katzenjammer Kids 16. Miss Bob White 18. Quincy Adams Sawyer 19. When Reuben Comes to Town 20.

**LAWRENCE—BOWEROCK'S OPERA HOUSE** (Irving Hill, marr.); Katherine Willard in Power Behind the Throne 4; good co. to fair business. Helen Granty in The Palace of the King; good house; excellent co. Lewis Morrison 9. Gran Comique Opera co. in El Capitan 7 to large, well pleased house. Hawkeye's Minstrels 8. The Charity Nurse 9. Luis Glaser in Dolly Varden 12. Devil's Lane 15. The Katzenjammer Kids 16. Miss Bob White 18. Quincy Adams Sawyer 19. When Reuben Comes to Town 20.

**JOELA—A. O. U. W. OPERA HOUSE** (T. T. Anderson, marr.); The Game Keeper 7; fair co.; large crowd. Breezy Time 9; fair co.; good house. Peck's Bad Boy 12. The Bell of Manila 14. Sam T. Jack's Burlesque 16. Merchant of Venice 20. Marie Dale 22.—**GRAND OPERA HOUSE** (C. H. Wheaton, marr.); Grand King Dodo; excellent co.; great success; pleased capacity. Vandeele 11-18.

**FORT SCOTT—DAVIDSON THEATRE** (Harry C. Finch, marr.); The Charity Nurse 4; good play and music. The Power Behind the Throne 7; fine performance. The Silver Slipper 11; good co. pleased large house. Two Merry Tramps 1: fine production to good house. King Dodo 2 to large audience; pleased. Gran Comique Opera co. in El Capitan 7 to large, well pleased house. The Katzenjammer Kids 8; fair business. Gran Opera co. in El Capitan 9; to large, well pleased house. Hawkeye's Minstrels 8. The Charity Nurse 9. Luis Glaser in Dolly Varden 12. Devil's Lane 15. The Katzenjammer Kids 16. Miss Bob White 18. Quincy Adams Sawyer 19. When Reuben Comes to Town 20.

The Little Homestead 22. Faust 24. Ted Faust's Minstrels 25. A Life's Mistake 28.

**SHEREFORT.**—GRAND OPERA HOUSE (Ehrlich Brothers, mgr.): The Eternal City 7; packed house to see one of the most finished performances ever seen in Sheerfort. Blanche Walsh in Resurrection 8. Fine performance by S. R. O. Jefferson. The Angels 10 delighted large house. West Minstrels 15. Man to Man 19. King Dodo 24. Blanche Walsh 27. A Hot Oil 28. Haverly's Minstrels 25. The Parish Priest 26. Jefferson Boys in The Rivals 27. Grau Opera co. 31.

**BATON ROUGE.**—ELKS' THEATRE (H. R. Stroh, mgr.): Tolson Stock co. 21-26; well received. May Sergeant 4 canceled. Quinton and Wall's Minstrels 9 canceled. James A. Young in Faust 18 canceled. Peck's Bad Boy 18. When Knighthood Was in Flower 20. Ted Faust's Minstrels 21. A Life's Mistake 23. Indian Romance 30.

**PELUSO'S.**—SANDOZ OPERA HOUSE (Adelio Jacobs, mgr.): A Runaway Tramp 22. Peck's Bad Boy 23.

**LAKE CHARLES.**—OPERA HOUSE (G. R. Tamm, mgr.): David Harum 16 pleased. A Hot Old Time 17. The Little Homestead 18.

**MORGAN CITY.**—EVANGELINE THEATRE (S. Leeb, mgr.): Otto Kraemer co. 6-8; poor houses and show. Peck's Bad Boy 10.

#### MAINE.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Uncle John Sprucey 11. The Missouri Girl 23. Glasson Stock co. 13-16 did not appear. ITEM: Attractions of all kinds seem to cut Maine out during the Winter months. Such has been the case for the last two or three years. Just the season of the year this section of the country should do its best business, the master hand controlling the bookings sends his co. elsewhere. August, September and October will find them all together in this State, bunched up like a lot of sheep in a small pen.

**PORLTAND.**—JEFFERSON THEATRE (Cahn and Grant, mgr.): Andrew Mack in The Bold Soler Boy 11 delighted his house. William Faversham in Lord and Lady 12 to capacity. The Red Fernberg Stock co. 13-16, presented by The Red Cross. Beware of Men. A Silver Dagger. Tracy the Bandit. Man of Mystery. On the Stroke of Twelve. A Woman's Honor. And a Young Heiress; co. and attendance good. Herbert Kelsey and Eddie Shannon in Sherlock Holmes 18. E. V. Phelan Stock co. 19-23.

**LEWISTON.**—MUSIC HALL (Horbury and Cheetham, mgr.): Corse Payton Stock co. played to big business 4-9. Plays: Lost Paradise. Denise. Drifted Apart. Woman's Temptation. The Child Stealer. Thelma. The Two Colonels. Michael Strong. The Irish Corporal. The Long Strike. Over the Hills to the Poor House. —EMPIRE (Joseph O'Brien, res. mgr.): Andrew Mack 7; good business and co. Phelan Stock co. 11-16.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Andrew Mack 8; co. and performance fair. The Missouri Girl 9; excellent co.; highly pleased two good audiences. Fenburg Stock co. 18-23. Girls Will Be Girls 28.—OLDTOWN CITY HALL (the Woodsmen, mgr.): The Missouri Girl 11; performance very enjoyable.

**BATH.**—COLUMBIA THEATRE (Oliver Moses, mgm.): Shepard's Moving Pictures 11. 12 to large and well pleased audiences. Uncle John Sprucey 16. Winchester 20.

**HOUTON.**—HEYWOOD OPERA HOUSE (W. T. French, mgr.): The Missouri Girl 13; excellent co.; good business.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): The Missouri Girl satisfied large house 7.

#### MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (McLellan Brothers, mgr.): For Her Children's Sake 7; two performances to good business. Kellar 8 pleased big house. An Aristocratic Tramp 9; fair performances to good audience. Homespun Heart 11 can outdo Land of Cotton 12. The Princess 13. Desperate Chance 13 pleased packed house. Charles Dalton in A Gentleman of France 14. The Telephone Girl 15. Hello, Bill 16. Murray and Mackey 18-23. Mrs. Sofield 25. Floradora 27. Miss Bob White 30.

**ANAPOLIS.**—COLONIAL THEATRE (W. A. Holliebaugh, mgr.): Mildred and Roscere 9; good performance; to fair business. Sadie Martin 11; good performance; small attendance. The Princess Chic 15. Prince of Tatters 16. A Desperate Chance 18. The Runaways 19. Hi Henry's Minstrels 23. The Prince of Pilsen 26. Hermann 30.

**FREDERICK.**—CITY OPERA HOUSE (F. T. Rindfuss, mgr.): Madame Italiani's Grand Opera 6; fair house; co. pleased. Keller 8; good house. A Royal Slave 11; fine business. Hello, Bill 13 failed to appear. A Desperate Chance 18. Keystone Comedy Opera co. 18. Hi Henry's Minstrels 21.

**HAGERSTOWN.**—A CADEMY OF MUSIC (Charles M. Futterer, mgr.): A Royal Slave 8; fair performance and business. Madame Mantelli Opera co. 11; fair audience; pleased. For Her Sake 13. A Desperate Chance 15. Keystone Opera co. 19. Bennett-Moulton co. 25-30.

#### MASSACHUSETTS.

**HOLYOKE.**—OPERA HOUSE (R. L. Potter, mgr.): Clara Turner co. 11-16; good business. Plays: The Sapphire. Tide of Life. Madame Du Barry. Midnight in Chinatown. Why Men Temp Women. Queen of the Arena. My Brother's Sister. Little vagrant. A Soldier's Fortune. The Queen of Sin and Miss Sherlock Holmes. —THE EMPIRE (T. F. Murphy, mgr.): The Sign of the Four 7-9; big business. James Boys in Missouri 11-13; large houses. Human Hearts 14-16 opened to fair attendance. His Brother's Crime 18-20. To Be Buried Alive 21-23.

**NEW BEDFORD.**—THEATRE (William B. Cross, mgr.): Katherine Rober co. 11-16. Plays: Mrs. Agar's Divorce. Sapho. Roxana's Claim. The Clemenceau Case. Belle of Muskiet River. Cinderella. Hamlet. Kathleen Mavourneen. A Soldier of the Empire. and The Child Stealers; business good. Kelsey and Shannon in Sherlock Holmes 15. William Faversham in Lord and Lady Algy 17. —SHEEDY'S BILL (David R. Peniston, mgr.): Tolson Stock co. will remain this house 18 to a Man of Mystery.

**PITTSFIELD.**—COLONIAL THEATRE (James P. Sullivan, mgr.): Human Hearts 9 pleased good business. Flake Stock co. 11-16 opened to S. R. O.; co. good. Plays: A Soldier Sweetheart. The Peacock's Daughter. The Power of the Cross. Thelma. Pearl of Savoy. The Man from Mexico. River Pirates. As You Like It. and Nellie. The Newgirl. Culbane. Chase and Weston's Minstrels 18. Lovers' Lane 23. Corse Payton co. 25-30.

**WORCESTER.**—THEATRE (W. A. Drown, res. mgr.): Frank Daniels in The Office Boy 9; excellent business. —WILLARD FAVERSHAM CO. (William Faversham 20, res. mgr.): Hanlon's Superba 11-16; good business; satisfactory co. The Child Slaves of New York 14-23. —LOTHROP'S OPERA HOUSE (P. F. Shee and Alf T. Wilton, lessee and mgr.): Dark.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hostor, mgr.): Martin's U. T. C. 11, 12; good business. William Faversham in Lord and Lady Algy 13; good co. Howard Stock co. 14-16. Plays: Shadow of the Cross. Ostler Joe. Nobe. Cumberland '61. The Octagon, and Possum Ridge. Daniel Ryan 18-23. ACADEMY OF MUSIC (R. F. Murphy, mgr.): Robie's Knickerbocker Burlesquers 14-16.

**BROCKTON.**—CITY THEATRE (W. B. Cross, mgr.): Bennett-Moulton Company co. 4-9; fair; satisfactory. Plays: The Rule of Virtue. Outcasts of Society. By the King's Command. When Women Love. Daughters of the People. In the Sultan's Palace. The Great Mill Strike. The Lynden Bank Robbers. Shipwrecked, and The Working Girl. Katherine Rober Stock co. 18-23. Garside. Condit and Mack 29, 30.

**HAVERHILL.**—ACADEMY OF MUSIC (Wallace and Gilmore, lessee; G. A. Sayre, res. mgr.): Phelan Stock co. played to 11; good business. Plays: The Bond in Ruth. Andrew Martin in The Bold Soler Boy 14. The Octagon, and Possum Ridge. Andrew Mack 15. Winchester 18. Human Hearts 20. Zig-Zag Alley 21. Girls Will Be Girls 22.

**NORTH ADAMS.**—RICHMOND THEATRE (William P. Meade, mgr.): A Chinese Honeymoon 10; very large advance sale. Frederick Wright co. 21-23. —EMPIRE THEATRE (James P. Sullivan, mgr.): May Fluke co. 4-9; fair business. Culhane. Chase and Weston's Minstrels 16. Urban-Klarco co. 18-23.

**NORTHAMPTON.**—ACADEMY OF MUSIC (James R. Gilliland, mgr.): Human Hearts 11; some business 12. His Last Dollar 14. The Northamptonians 15, 16. Clara Turner 18-23. Maude Adams 24.

**LYNN.**—THEATRE (Frank G. Harrison, mgr.): Fenberg Stock co. 11, 12; performances satisfactory. Andrew Mack in The Bold Soler Boy 14. Martin's U. T. C. 15, 16. Dot Carroll co. 18-23.

**FITCHBURG.**—CUMMING'S THEATRE (John R. Oldfield, mgr.): Parish Priest 5; small house; satisfactory performance. Uncle John Sprucey 6; good business. Shelter Bay 11-16 to big business.

**TURNERS FALLS.**—COLLEGE OPERA HOUSE (Fred Colle, mgr.): The Indian Maidens 8 pleased fair audience.

**ROCKLAND.**—OPERA HOUSE (John J. Bowler, mgr.): Dark.

**GREENFIELD.**—OPERA HOUSE (Lawler

Brothers, mgr.): Human Hearts 11 pleased fair house. Katherine Ridgeway co. 12 pleased.

**WEBSTER.**—MUSIC HALL (Charles H. Whitney, res. mgr.): Dark.

#### MICHIGAN.

**BATTLE CREEK.**—POST THEATRE (E. R. Smith, mgr.): The Sign of the Cross 5 pleased a fair house. Hearts of Oak 6; good house. Hermann 9 pleased fair house. —HAMBLIN'S OPERA HOUSE (N. H. Widger, mgr.): Innocent Maids 7; lower part of house crowded 7; Mayor forbid show to open. —ITEM: Balcony at Opera House closed. House must now provide better fire escapes before it can open to the public again. Post must make some changes but will continue open.

**KALAWAOG.**—ACADEMY OF MUSIC (R. A. Bush, mgr.): The Jefferson in The Rivals 8 seemed a success. Kennedy Players opened 11-16 with Rip Van Winkle to large audience. Plays: The Midnight Express. The Counterfeiter King. Sapho. The Two Jolly Tramps. Grit the Newsboy. Dan Sully in The Old Mill Stream 18. Charles Richman in Captain Barrington 21. Mrs. Fluke in Mary of Magdalas 20.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, mgr.): On the Bridge at Midnight 8 pleased fair house. The Johnstown Flood 9; fair performance; good house. Summer's Blood 10-16. Quinton and Wall's Minstrels 21. A Thoroughbred Trap 22. Kennedy Players 23-26. —EDISON THEATRE (R. J. McCormick, mgr.): Sweet Clover 9 pleased crowded house. The Beauty Doctor 27. Joseph Mur-

phy 6.

**SAGINAW.**—ACADEMY OF MUSIC (John H. Davidson, mgr.): The Jefferson in The Rivals 8; good house. The Awakening of Mr. Pipe 6 canceled. On the Bridge at Midnight 7; fair business. Sweet Clover 12. Johnstown Flood 13. —EDISON THEATRE (T. D. Bamford and Sam Marks, mgrs.): James J. Kennedy Stock co. 4-10; excellent business. Plays: The Goldilocks Story 11; good business. —THE SPENDER (R. J. McCormick, mgr.): Sweet Clover 12; good business. Resurrection and Sheridan Keen. Detective.

**MARQUETTE.**—OPERA HOUSE (A. F. Koepke, mgr.): The Little Christian 4; poor co. and business. The Killies' Band 7; excellent organization; light business. Silver Slipper 16. Walker Whiteside in We Are King 20. Daniel Sully in The Old Mill Stream 25. Sag Harbor 26. Ben Hendricks in Erik of Sweden Feb. 10. Adelaine Thurston 13. Prince of Pilsen 20. —ITEM: Local lodge of Elks has secured Adelaine Thurston in Polly Primrose for annual charity ball.

**GRAND RIVER PINE.**—POWERS (W. T. Ledebur, mgr.): Adelaine Thurston 10. The School for Scandal 9 to packed house. Encore. Hermann pleased fair sized audience 10, 11. Daniel Sully 17. —MAJESTIC (Louis Delamater, mgr.): Hearts of Oak 7; fair co. and business. Ward and Vokes 10-12; S. R. O.

The Fortune Teller 14-16. —GRAND O. STAIR (E. T. Davidson, mgr.): Sweet Clover 9; good house and performance. Killies' Band 18.

**GRAND R. PINE.**—POWERS (W. T. Ledebur, mgr.): The Devil's Auction 6; good house and performance. Killies' Band 18.

**BRAINERD.**—OPERA HOUSE (C. P. Walker, mgr.): The Devil's Auction 6; good house and performance. Killies' Band 18.



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C. H. Griebel, Jr., mgr.: Silver Slipper 6; S. R. O. co. largest and best seen here. George Harper in Camille 12; fair house. Charles Hanford in Richard III 15. The Prince of Pilsen Feb. 15.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): The Silver Slipper 8; excellent co.; S. R. O. Charles R. Hanford 12. Bostonians 15.

**PARIBAULT.**—OPERA HOUSE (Ward and Arthur, mgrs.): Camille 11; good business. Warner Comedy co. 4-9; S. R. O. Taming of the Show 16.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): A Colorado Wolf 7. Warner Comedy co. 11-16.

**BRainerd.**—OPERA HOUSE (C. P. Walker, mgr.): The Devil's Auction 6; good house and performance. Killies' Band 18.

#### MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Blanche Walsh in Resurrection 4; fine co. and play to topheavy business. In Old Kentucky 5; good co. and attendance. Edward J. Morgan 10. The Eternal City 6; mixed trade; connection failed to show. The Cavalier 9; good pleased medium house. William H. Crane in The Spenders 12; excellent play and co.; delighted two fine houses. Jefferson De Angelis in The Toreador 11. David Warfield 15; canceled. West's Minstrels 16. When Knighthood Was in Flower 18. In the Palace of the King 20. Sir Hopkins 23. The Billionaire 25. The取消了。The Strollers 27. Rose Coghill 30. An Indian Romance 21. The Duke of Aran 22. The Devil's Auction 23.

**Hartford.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Lost River 5; fair co.; good house. Daniel E. Bandman and wife in Selections from Shakespeare II. Foxy Grandpa 14. Devil's Auction 21.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, mgr.): Human Hearts 7; very good performance. Devil's Auction 13.

**HELENA.**—THEATRE (F. W. Agius, mgr.): The Chinese Honeymoon 8 to crowded house. Human Hearts 14.

#### MONTANA.

**Billings.**—BROADWAY THEATRE (R. P. Sutton, mgr.): A Chinese Honeymoon 5-7 pleased a splendid audience. Human Hearts 10-12. Fox Grandpas 15, 16. Devil's Auction 17, 18. Bonnie Rabe Bush 21-23. Part 25. —ITEM: Of course Hollow Hollow 20, 21. Girl from Sweden 21. March Wainwright 23. Bon-tonians 6, 7.

**MISSOURI.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Lost River 5; fair co.; good house. Daniel E. Bandman and wife in Selections from Shakespeare II. Foxy Grandpa 14. Devil's Auction 21.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, mgr.): Human Hearts 7; very good performance. Devil's Auction 13.

**NEBRASKA.**—LINCOLN THEATRE (O. F. Babcock, mgr.): Haverly's Minstrels 6; fair houses pleased. Lewis Morrison in Faust 8; large audience. Quincy Adams Sawyer 9; large business. La Glaser in Dolly Varden 11; crowded house. The Sultan of Sulu 13. York State Folks 23. The New Eight Bells 24. The Hottest Coon in Dixie 25. Von Yonson Feb. 2. The Orpheum Show 3. The Convict's Daughter 5. Gertie Coghill 8. —ITEM: John Dowden, treasurer of Oliver, leaves for Los Angeles on account of ill health.

**FREMONT.**—NEW LARSON THEATRE (W. A. Larson, mgr.): Haverly's Minstrels 6; fair houses pleased. The Strollers 27. Rose Coghill 30. An Indian Romance 21. The Devil's Auction 6. The Convict's Daughter 11. —ITEM: John Dowden, treasurer of Oliver, leaves for Los Angeles on account of ill health.

**SPRINGFIELD.**—BAUDWIN OPERA HOUSE (H. E. March, mgr.): In Old Kentucky 6; pleasing performance; good house. William H. Crane in The Spenders 7; the business. When Knighthood Was in Flower 18. Weber and Field's co. in Pensacola Cafe 15. Peck's Bad Boy 19. A Life's Mistake 20. Rose Melville in Sir Hopkins 25. The Stocks 26.

**GREENVILLE.**—GRAND OPERA HOUSE (H. E. March, mgr.): In Old Kentucky 6; pleasing performance; good house. William H. Crane in The Spenders 7; the business. When Knighthood Was in Flower 20. The Billionaire 21. The取消了。The Strollers 27.

**NORFOLK.**—AUDITORIUM (A. J. Dunlevy, mgr.): Harry Borzetti in The Professor's Love Story 12 pleased fair audience. —ITEM: John Dowden, treasurer of Oliver, leaves for Los Angeles on account of ill health.

**BEATRICE.**—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Power Behind the Throne Dec.

ing a Melodeon in Chinatown 11-12; poor co. and Adrift 14-16; big business 21-22.  
**BROOKVILLE.** — COMPTOON OPERA HOUSE (Frank and Sawyer, mgrs.); Theatres 8; small house; price a Moonshiner's Daughter 14; Boston Carnival Co. 12; Vogel's Minstrels 19.  
**BURLINGTON.** — AUDITORIUM (S. Glasgow, mgr.); Midnight in China 11; very poor attraction. Why Girls Leave Home 14; A Hidden Crime 16.  
**DOVER.** — BAKER OPERA HOTEL (William H. Baker, mgr.); Looping the Loop 11; failed to appear. John L. Sullivan's Vaudeville co. 13.

## NEW MEXICO.

**LAS VEGAS.** — DUNCAN OPERA HOUSE (F. P. Waring, mgr.); A Millionaire Tramp 6 to a crowded house. The Edward Andrews Opera co. in Birth of a Feather and Martin 10; delighted audience. Murray and Mack 12; Down by the Sea 13; Richard and Pringle's Minstrels 19; Paul Gilmore 20.

## NEW YORK.

**SYRACUSE.** — WIEGMAN OPERA HOUSE (John L. Kier, mgr.); The Medal and the Maid was fairly diverting to good sized audiences. S. T. Henry Irving in The Merchant of Venice gave his usual brilliant performance before a house & Cinnamini's Royal Marine Band to small house. The Wizard of Oz 11 drew one of the largest houses ever seen here. Red Feather 12, 13 pleased. A Chinese Honey-moon 14; Ethel Barrymore 15; Field's Minstrels 16; Three Little Maids 19; E. H. Sothern 21; Viola Allen 23.—GRAND OPERA HOUSE (H. Plummer, mgr.); Through Fire and Water 7-9; good business. The Village Parson drew fairly 11-13; Kidnapped in New York 14-16; The Nine and Nine 17; The Heart of Chicago 18—LYCEUM THEATRE (A. Burton, mgr.); Rebecca Warren in Tess of the D'Urbervilles created an excellent impression 7-9. Weber and Fields' Hoity Toity 11-13 pleased packed houses. Joe Welsh in The Peacock 14-16; When Women Love 18-20; Nellie McHenry 21-23.—ITEM: Madam Pantine 1. Allemann in visiting at her old home here. W. C. McCarthy, of the Red Feather co., was kindly welcomed by his fellow townsmen.  
EDWARD A. RHODEMAN.

**ROCHESTER.** — NATIONAL THEATRE (Max Hartig, mgr.); Joe Welch in The Peacock 11-13 to good houses. Hoity Toity 14-16; fine audiences. Nellie McHenry in M. Mrs. 18-20; When Women Love 21-23.—RAFFERTY'S THEATRE (John E. Kier, mgr.); Kidnapped in New York 11-13; The Village Parson 14-16.—THE RASTAABLE THEATRE (A. Burton, mgr.); Rebecca Warren in Tess of the D'Urbervilles created an excellent impression 7-9. Weber and Fields' Hoity Toity 11-13 pleased packed houses. Joe Welsh in The Peacock 14-16; When Women Love 18-20; Nellie McHenry 21-23.—ITEM: Madam Pantine 1. Allemann in visiting at her old home here. W. C. McCarthy, of the Red Feather co., was kindly welcomed by his fellow townsmen.

EDWARD A. RHODEMAN.

**ALBANY.** — EMPIRE THEATRE (H. R. Jacobs, mgr.); The County Fair 11-13; fair business. E. H. Sothern 18; Field's Minstrels 20; The Light of Other Days 20, 30.—HAROLD'S BLECKER THEATRE (H. R. Jacobs, mgr.); A Little Outcast 7-9; Her Marriage 10-12; good business. Desorted at the Alter 14-16; Kas Chilton in The Two Orphans 20; 21; Henry Irving 22; CHARLES N. PHILIPS.

**ELMIRA.** — LYCEUM THEATRE (M. Reis, mgr.); G. R. Wendell 7; large house. The Heart of Mary 10; good house. Field's Minstrels 12; in poetry. The Rutherfordians 13; Ernest Shippin in Chilton 18; A Ragged Hero 21; Katherine Ridgeway 22.

J. MAXWELL BEERS.

**SCHENECTADY.** — VAN CUREL'S OPERA HOUSE (George F. Beale, mgr.); The Heart of Maryland 2; ninth annual visitation, two capacity houses. Daniel Ryan 4; good business, now making a blizzard; entire satisfaction. Plays: Don Caesar's Return, The Great Ruby, Monte Cristo, The Three Musketeers, Virginians, The Gilded Fool, All for Her, The Fatal Wedding, Corse Payton's Comedy 10-16; big business; vaudeville pleasing. Plays: Harbo Lights, From Pauper to Millionaire, Davy Crockett, Robert Emmet, The Trace of Crime, The Wall Street Merchant, Duchess Du Barry, Resurrection.—ITEM: Manager Beale in overhauling the Opera House, putting in new fire fighting apparatus, etc., making it one of the finest and safest theatres in the country.

**TROY.** — RAND'S OPERA HOUSE (M. Reis, mgr.); The Fays 5-9 to good business. E. H. Sothern 19; Ethel Barrymore 20; Field's Minstrels 21.—GRISWOLD OPERA HOUSE (M. Reis, mgr.); Little Mitchell in Phaeton 5-7; performance and houses fair. Humpty Dumpty 11-13; Through Fire and Water 14-16; If Women Were Men 18-20; New York Day by Day 21-23.—LYCEUM THEATRE (H. Keller, mgr.); The Price of Honor 7-9; entertainment good house. Desorted at the Altar 11-13 pleased audiences. The Village Foot 18-20.

**NEWBURGH.** — ACADEMY OF MUSIC (Fred M. Taylor, mgr.); The Fays 5-9 to good business. Fred McAlpine Stock co. opened 11-16 with Between Love and Duty to S. R. O.; satisfactory co. Other plays: A Runaway Match, The Belle of Richmond, Shamna O'Brien, A Wife's Honor, Pitfalls of New York, The Great Sanford Mystery, A Desperate Game, The Penitent, Outcasts of a Great City; good co. Soldiers of Fortune 20; Martin Luther 21, 22. Ullman 23.

**GLOversville.** — DARLING THEATRE (Will E. Gant, mgr.); The Chicago Stock co. 11-16 opened with A Prince of Tramps 10; S. R. O.; satisfactory co. Other plays: Resurrection, Carmen, The Little Minister, Nell Gwyn, Dixie Land, A True Kentuckian, Cinderella, Man Among Men, and another. Helen Vogel's Minstrels 21; Kate Claxton 22; The Moonshiner's Daughter 23.—JASSEN OPERA HOUSE (Robert Baird, mgr.); Dark.

**JAMESTOWN.** — SAMUEL'S OPERA HOUSE (M. Reis, lessee); J. J. Waters, res. mgr.; Othello 8; good co. and business. Over Niagara Falls 9; fair co. and business. Virginia Earl in Sergeant Kitty 11; excellent co. to packed house. Miss New York Jr. 12; fair house; more attraction this season. Why Women Sin 14; Heart of Maryland 18. The Tenderfoot 19; Kidnapped in New York 20.

**OSWEGO.** — RICHARDSON THEATRE (A. Wallace, mgr.); Carter Stock co. 1-8 satisfied fine buildings. Price Co. Adrift, Heart of Dixie, No Quarter, A True American, The Moonshiner's Daughter 11; light house satisfied. Theatres 14. Robert Hilliard 15. A Ragged Hero 16; New York Day by Day 19. Musical Festival 20, 21. Huntley-Moore co. 25-30.

**Niagara Falls.** — INTERNATIONAL THEATRE (Harris Lumberg, mgr.); Flaming Arrow 6; light business; good performance. Othello 7; poor business. Wedded and Parted 8; light business. Why Women Sin 9; good co. and business. Old Mill Stream 11; fair house; well received in The Shadow of the Galloons 12; fair house. Heart of Maryland 13; excellent co. to packed house. Miss New York Jr. 14; fair house; more attraction this season. Why Women Sin 14; Heart of Maryland 18. The Tenderfoot 19; Kidnapped in New York 20.

**DAYTON.** — VICTORIA THEATRE (L. M. Bodin, gen. mgr.); G. C. Miller, bus.-mgr.; Florodora 7; fair performance and business. Rose Cecilia Shay Opera co. 11-13; fine co. performances. Herman 8; A Japanese Nightingale 9; The Tenderfoot (return) 23.—PAK THEATRE (G. H. Burroughs, mgr.); The Factory Girl 7-9; good show; S. R. O. The Man Who Dared return 11-13; capacity houses. From Rags to Riches 14-16; Searchlights of a Great City 18-20.

**OHIO.** — EAST LIVERPOOL. — GRAND OPERA HOUSE (A. Norris, mgr.); Chester De Vondre Stock co. 4-9 to good business. In Doomed, Beneath the Tiger's Claw, The Ten-Ton Door, The Bond of Honor, Her First Sin, and At the Old Willow Farm; good co. Will H. Myers Stock co. 11-13 to poor business in Through the Breakers, The Moonshiners, A Rugged-Waifs 14; Young Tobe Hoxie 15; The Flaming Arrow 16; The Broken Lance 18; Mary Emerson in His Major and the Maid 22; For Her Children's Sake 23. E. P. Thiel Stock co. 25-31; A Girl of the Tenderfoot 1.

**PEEKSKILL.** — COLONIAL THEATRE (Fred S. Cunningham, mgr.); Garde, Condit and Mack Stock co. closed 4-9 to fair business. Plays: The Burglar and the Waiter, The Texas Girl, Little Miss Military, The Price of Shame, Humpty Dumpty 14 canceled. Robert Mantell 19 changed to Feb. 4.

**HORNELLSVILLE.** — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.); Harry Leighton in Othello 9; business fair; deserved crowded house. Field's Minstrels packed the house 11. The Heart of Maryland 12; large audience. Sergeant Kitty 13 to S. R. O. The Tenderfoot 18.

**ITHACA.** — LYCEUM (M. M. Gutstadt, mgr.); The Heart of Maryland pleased good houses. A Chinese Honey-moon 10; good co. and business. Three Little Maids 18; Miss Bob White 20; Kelcy and Shannon in Sherlock Holmes Feb. 1; Francis Wilson in Empire 5.

**SARATOGA SPRINGS.** — TOWN HALL THEATRE (Sherlock Sisters, mgrs.); Marion Francis Stock co. 4-9; fair week's business. Plays: The Burglar and the Waiter, The Texas Girl, Little Miss Military, The Price of Shame, Humpty Dumpty 14 canceled. Robert Mantell 19 changed to Feb. 4.

**PEEKSKILL.** — COLONIAL THEATRE (Fred S. Cunningham, mgr.); Garde, Condit and Mack Stock co. closed 4-9 to fair business. Plays: A Court to the Czar, A Sleeping City, Deadwood Dick, The Real Widow Brown return 13; S. R. O. Side Tracked 14. The Real Widow Brown 15; Theatres 16.

**DUNKIRK.** — NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.); The Sign of the Cross 9; excellent performance; good house. Why Women Sin 11; crowded house. Miss New York Jr. 16; The Heart of Maryland 23; Chester and Rodney Stock co. 20-25.

**CORNING.** — OPERA HOUSE (Wallace and Gibson, mgrs.); Edward Hartigan in Old Lavender 8 pleased good house. The Heart of Maryland 11; good house and performance. Field's Minstrels 13; S. R. O.

A Ragged Hero 23.

**COHOES.** — OPERA HOUSE (E. C. Game, mgr.); Daniel H. Ryan Stock co. 11-16; good business; excellent co. Plays: The Royal Lover, A Gilded Fool, The Great Ruby, Monte Cristo, Virginians, Corse Payton Comedy co. 18-23.

**KINGSTON.** — OPERA HOUSE (V. D. Bois, mgr.); Bennett Moulton co. 18-22; Fred Wright Com-

pany 25-26.—EMPIRE OPERA HOUSE (L. Mitchell, mgr.); The Fays 11; good business. The Village Foot 30.

**POUGHKEEPSIE.** — COLLINGWOOD OPERA HOUSE (E. R. Sweet, mgr.); The Real Widow Brown 12 pleased a household. Players Stock co. 18; Myrtle Harder Stock co. 18-22; Ethel Barrymore 21; Daniel Ryan Stock co. 25-26.

**WAVERLY.** — DOMIC OPERA HOUSE (A. C. Tobias, mgr.); The Lorraine co. 11-16; presenting La Belle Marie, A Royal Prisoner, Under Two Flags, Lynwood, Camille, Pygmalion and Galatea; good house. A Ragged Hero 19.

**BINGHAMTON.** — BLOC THEATRE (J. P. Clark, mgr.); The Lorraine co. in A Royal Prisoner, Under Two Flags and Camille 4 pleased good houses. Carter co. 11-16 to capacity. Theatres 18. A Ragged Hero 20.

**AUBURN.** — BIRTHS OPERA HOUSE (E. Newell, mgr.); The Line 12 to good audience. A Chinese Honey-moon 13; well received. S. R. O. Field's Minstrels 15 pleased capacity. A Ragged Hero 18; Love's Lane 22. The Village Parson 23.

**BATAVIA.** — DELINGER OPERA HOUSE (E. J. Dinger, mgr.); The Lorraine co. in A Royal Prisoner, Under Two Flags and Camille 4 pleased good houses. Carter co. 11-16 to capacity. Theatres 18. A Ragged Hero 20.

**ALBANY.** — BIRDS THEATRE (J. P. Clark, mgr.); The Lorraine co. in A Royal Prisoner, Under Two Flags and Camille 4 pleased good houses. Carter co. 11-16 to capacity. Theatres 18. A Ragged Hero 20.

**NEW YORK.** — GRAND OPERA HOUSE (M. C. Barber, mgr.); Charles Dalton in A Gentleman of France 9; excellent co.; highly pleased small house. Two Little Waifs 12; fair co. and business. Damon and Pythias 13; good co.; pleased. Myrtle Harder co. 18-22; in Little Alabama 14; The Silver Dagger, A Quaker Wedding, The Sleeping City, Escaped from the Law, The Angel of the Abyss, The Secret Detective, and Little Miss Robinson 15; Damon and Pythias 16; Damon and Pythias 17; When Johnny Comes Marching Home 20.—ITEM: An asbestos curtain has been purchased for the house.

**MASHILL.** — NEW ARMY (G. C. Harvey, mgr.); Buried at Sea 8 pleased fair sized audience. Two Little Waifs 11; good house; fair co. Damon and Pythias 14; Dame Devil Dorothy 15. The Flaming Arrow 20; Thomas Jefferson 22; When Johnny Comes Marching Home 23; Martin's U. T. C. 16; Miss New York Jr. 21; Abraham 9; For Her Children's Sake 11; Sign of the Cross 16; Home Sweet 17.

**SANDY SKY.** — NELSON OPERA HOUSE (George Koenig, mgr.); Walker Whiteside delighted large audience 7-8. We Are King, Dame Devil Dorothy 9; James Kennedy in The Secret Detective 10; in Sheridan Keene detective, German Theater co. 18. The Sign of the Cross 19; Human Hearts 20. A Human Heart 21; When Johnny Comes Marching Home 22; On the Bridge at Midnight 23.—ITEM: An asbestos curtain has been purchased for the house.

**CANTON.** — GRAND OPERA HOUSE (M. C. Barber, mgr.); Charles Dalton in A Gentleman of France 9; excellent co.; highly pleased small house. Two Little Waifs 12; fair co. and business. Damon and Pythias 13; good co.; pleased. Myrtle Harder co. 18-22; in Little Alabama 14; The Silver Dagger, A Quaker Wedding, The Sleeping City, Escaped from the Law, The Angel of the Abyss, The Secret Detective, and Little Miss Robinson 15; Damon and Pythias 16; Damon and Pythias 17.

**CHICAGO JUNCTION.** — OPERA HOUSE (P. H. Lund, mgr.); The Johnston Flood 2; fair house; good performance. Down and Up 13.

**GALLIPOLIS.** — THEATRE (M. Kaufman, mgr.); A Gentleman of France 21; Runaway Match 20.

**DELAWARE CITY.** — CITY OPERA HOUSE (Wolf and King, mgrs.); Human Hearts 8; good co.; fair business. A Branch of Keys 21.

**FREMONT.** — OPERA HOUSE (Heim and Haynes, mgrs.); Chester De Vondre 11-16 to good houses.

**STE. BEVERILLE.** — GRAND (W. R. Lips, mgr.); Chester De Vondre 11-16 to good houses.

**MECHANICSBURG.** — MAIN STREET THEATRE (Brown and Johnson, mgrs.); A Branch of Keys 20.

**POMEROY.** — OPERA HOUSE (J. M. Kaufman, mgr.); Dame Devil Dorothy 19.

**L. Bowers, mgr.;** The Lily and the Prince 7 pleased good house. Happy Holligan 11; Dame Devil Dorothy 14; Lyman Twins 16.

**CORINTHON.** — SIXTH STREET THEATRE (George Colahan, mgr.); Lyman Twins in At the Races 14.

**CHICAGO JUNCTION.** — OPERA HOUSE (P. H. Lund, mgr.); The Johnston Flood 2; fair house; good performance. Down and Up 13.

**GALLIPOLIS.** — THEATRE (M. Kaufman, mgr.); A Gentleman of France 21; Runaway Match 20.

**DELAWARE CITY.** — CITY OPERA HOUSE (Wolf and King, mgrs.); Human Hearts 8; good co.; fair business. A Branch of Keys 21.

**FREMONT.** — OPERA HOUSE (Heim and Haynes, mgrs.); Chester De Vondre 11-16 to good houses.

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**POMEROY.** — OPERA HOUSE (J. M. Kaufman, mgr.); Dame Devil Dorothy 19.

## OREGON.

**SALEM.** — GRAND OPERA HOUSE (John Conroy, mgr.); Marie Heath in For Mother's Sake 1; well presented; to capacity. In Convict Stripes 4 pleased fair business. The Great McEwen 6-9; Fink's Jubilee Singers 11.

**PENDLETON.** — FRAZER'S THEATRE (J. S. Nelson, mgr.); Hello, Bill 8; very small audience; good co.; Chicago Ladies' Quartette 10; Human Hearts 25.

## OKLAHOMA TERRITORY.

**OKLAHOMA CITY.** — OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.); State's Madison Square Theatre co. 4-9; good business; satisfactory co. Plays: Nature's Nobleman, Told in the Hills, Just Like Folks, Union Forever, Husband and Wife, The Struggle for Gold; The Man and the Mountain and the Mountain; large and fascinating audience. Done by the Sea 12; Schubert 14; The Game Keeper 17.

**GUTHRIE.** — BIRDS THEATRE (J. M. Brooks, mgr.); Richard and Pringle's Minstrels 4; good house and show. Country Kid 6; fair house and show. Money Talk 10; pleased. Paul Gilmore 11; Power Behind the Throne 15; Game Keeper 17.

**SHAWNEE.** — OPERA HOUSE (Becker Brothers, mgr.); A Country Kid 7 failed to please small house in Louisiana 8; good co.; fair business. Morey Stock 13-15.

**EL RENO.** — OPERA HOUSE (Rock Island Circuit, lessee; Charles Patterson, mgr.); In Louisiana 6; very poor business; fair house. Down by the Sea 10; heat co. of season; fair house.

**PERRY.** — GRAND OPERA HOUSE (Tate and Dieramy, mgr.); Georgia Minstrels 5; good performance and business. Down by the Sea 9 pleased large audience.

**OKLAHOMA CITY.** — OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.); State's Madison Square Theatre co. 4-9; good business; satisfactory co. Plays: Nature's Nobleman, Told in the Hills, Just Like Folks, Union Forever, Husband and Wife, The Struggle for Gold; The Man and the Mountain and the Mountain; large and fascinating audience. Done by the Sea

**19.** The Great White Diamond 20. A Royal Slave 22. Little Outcast 23.

**OLY CITY.**—VERBEECK THEATRE (George H. Verbeck, mgr.): Flaming Arrow 8; good house. Minister's Daughters 9; fair attraction. Ten Nights in a Bar Room 11; poor business. Over Niagara Falls 13 deserved fair better attendance; capable co. Thomas Jefferson in Rip Van Winkle 15. The Crisis 18. Why Women Sin 20. Under Southern Skies 21. Tobe Hoyle (return) 22. Old Lavender 23. Josephine 24.

**READING.**—TEMPLE THEATRE (Charles E. Stevens, mgr.): Richard Castle in The Tenderfoot 11; fine performance. The Man 12. GRAND OPERA HOUSE (George M. Miller, mgr.): Iron Myself and co. 12; good co.; big business. Plays on the Stroke of Twelve, The Heart of Colorado, The Counterfeiter.—ACADEMY OF MUSIC (John D. Minster, mgr.): The Darker Hour 9. Buster Brown 12. Washburn's Minstrels 13. Mandie Adams 14.

**CORNWALLVILLE.**—THEATRE (Fred Hobson, mgr.): The White Slave 16. For Her Sake 21. Alphonse and Gaston 29. A Break for Liberty 30.—**COLONIAL THEATRE** (F. Ballam, mgr.): George Chilla, res. mgr.: Kellar 7; good house and performance. Young Tobe Hoyle 8; fair business. A Home-sick Heart 22; poor business; fair co. Faust 13. City Club 14. At Cripple Creek 16. Mary Emerson 18. The Crisis 20.

**CARBDONALE.**—OPERA HOUSE (G. L. W. Weller, mgr.): The White Slave 16. For Her Sake 21. Alphonse and Gaston 29. A Break for Liberty 30.—**COLONIAL THEATRE** (F. Ballam, mgr.): George Chilla, res. mgr.: Kellar 7; good house and performance. Young Tobe Hoyle 8; fair business. A Homesick Heart 22; poor business; fair co. Faust 13. City Club 14. At Cripple Creek 16. Mary Emerson 18. The Crisis 20.

**CLEARFIELD.**—OPERA HOUSE (T. E. Clark, mgr.): Katahdin 12. Uncle Ben 21. The Fatal Wedding 22. Milder and More 29.—**ITEM.** While business has fallen off since the holidays, still manager Clark says receipts are fairly well and that during the slump the house will play but one attraction weekly.

**PHILIPSBURG.**—PIERRE'S OPERA HOUSE (J. Albert Walton, mgr.): His Majesty and the Maid 8; fair house; fine performance. King Dramatic co. 11-16 opened to capacity; pleased. Plays: Slaves of the Orient, Faust, Carmen, A Ward of France, Royal Slave 27. Myers Stock co. 28-30. Aristocratic Tramp Feb. 5. Al. Martin's Ten Nights in a Bar Room 8. Bert McCane co. 11-13.

**BRADFORD.**—NEW BRADFORD THEATRE (Fred H. Marcelli, mgr.): Once Niagara Falls 11. The Fatal Wedding 22. Milder and More 29.—**ITEM.** While business has fallen off since the holidays, still manager Clark says receipts are fairly well and that during the slump the house will play but one attraction weekly.

**CHARLES CITY.**—GRAND OPERA HOUSE (J. M. Neelius, mgr.): George T. Sturges 7; Music Fleming 11-13; excellent co.; good houses. Plays: Peculiar Predicament, Yankee Hess, Under Two Flags, Resurrection, Lion and the Mouse, and The Hand of Fate. Washburn's Minstrels 14. Topsy-Turvy Burlesques 16. Through the Centre of the Earth 21. Miss Bob White 25.

**SHARON.**—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Charles Dalton in A Gentleman of France 7 deserved a better house. A Man of the World 11; good business; excellent performance. Thomas Jefferson in Rip Van Winkle 8; poor business. Burke-McCann co. 11-16; good business. Plays: The Man in the Overalls, A Soldier in the Banks, The Prisoner of Windham, Why Women Sin 10. The Burly 22. Ten Nights in a Bar Room 23. The Fatal Wedding 29.

**LEBANON.**—FISHER'S ACADEMY OF MUSIC (J. M. Neelius, mgr.): George T. Sturges 7; Music Fleming 11-13; excellent co.; good houses. Plays: Peculiar Predicament, Yankee Hess, Under Two Flags, Resurrection, Lion and the Mouse, and The Hand of Fate. Washburn's Minstrels 14. Topsy-Turvy Burlesques 16. Through the Centre of the Earth 21. Miss Bob White 25.

**KANE.**—TEMPLE THEATRE (A. R. Cohn and H. W. Sweely, mgr.): The Sign of the Cross 7 to good business; excellent performance. Thomas Jefferson in Rip Van Winkle 8; poor business. Burke-McCann co. 11-16; good business. Plays: The Man in the Overalls, A Soldier in the Banks, The Prisoner of Windham, Why Women Sin 10. The Burly 22. Ten Nights in a Bar Room 23. The Fatal Wedding 29.

**LATROBE.**—SHOWALTER'S NEW THEATRE (W.H. Showalter, mgr.): East Lynne 2; fair performance; poor house. For Her Children's Sake 3; good co. to poor business. Gorton's Minstrels 9; small house. At Cripple Creek 11. An Aristocratic Tramp 14. Porter J. White's Faust 16. For Her Sake 20. Hello, Bill 21. The Sign of the Cross 26. Central Lyceum 28.

**POTTSVILLE.**—ACADEMY OF MUSIC (Charles Hausmann, mgr.): Miss Bob White 6; good business. The Village Postmaster 7; good business. Through the Center of the Earth 9; fair performance. The Tenderfoot 11; S. R. O. Jolly Pathfinders 11, 13, 15, 16; fair business. Plays: Midnight in Chinatown, The Three Musketeers, and Fight for a Million. A Prince of Tatters 14.

**TYRONE.**—ACADEMY OF MUSIC (E. J. Primer, mgr.): Edward Harrigan in Old Lavender 11; excellent co. Henry Willie Walker 14. City Club co. 21. Millen Burlesques 25. A Royal Slave 26. William H. Sherwood 28. Little Outcast Feb. 2. H. G. Furby 3. Ten Nights in a Bar Room 5. Aristocratic Tramp 8. U. T. C. 12. Charles T. Edwards 18-20. Jacob A. Riss 22.

**MAHON CITY.**—KAIERS GRAND OPERA HOUSE (James J. Quirk, mgr.): Hello, Bill 7; pleased poor house. A Little Outcast 8; pleased fair house. Girls Will Be Girls 9; big business. A Man of the World 14. The Blondells in Through the Center of the Earth 16 return. Bentzow's Pathfinders 25-30. A Royal Slave Feb. 2.—HERSKER'S NEW THEATRE (Harry Knablauch, mgr.): Dark.

**NEW CASTLE.**—OPERA HOUSE (Jacob F. Klingler, mgr.): City Club Burlesques 7; pleased top-heavy house. A Gentleman of France 8; good performance. St. Plunkard pleased good house. Minister's Daughters 11; poor performance and house. Playing Arrow 13; good co.; fair house. Chester De Vosco Stock co. 18-23.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Fisher and Becker, mgr.): A Desperate Chance 7; small but pleased audience. A Man of the World 8; fair business. A Prince of Tatters 11; good sized and enthusiastic audience. In the Shadow of the Gallows 15. Miss Bob White 16. Through the Center of the Earth 18. The Fatal Wedding 23.

**CHAMBERSBURG.**—E. OSWEDALE OPERA HOUSE (Shimbrook and Grove, mgr.): Madame Mantelli 7; painfully small but well pleased audience. For Her Sake 12 to large audience. A Royal Slave 15. Hi Henry's Minstrels 16. A Cuban Romance 21. Night Owl Burlesques 25. Miss Bob White 27. Bennett-Moulton co. 1-6.

**NORRISTOWN.**—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): The Virgin Queen 8; pleased large audience; fine co. Emma Bunting co. in The Mystery of Red Canyon 9; good business; co. good. Washburn's Minstrels 11 pleased large audience. The Fatal Wedding 13 pleased. The Night Owls Burlesques 14.

**YORK.**—OPERA HOUSE (B. C. Pentz, mgr.): Quincy Adams Sawyer 7; good house and co. A Man of the World 9; fair co.; good business. For Her Sake 11; fair houses. Darktown Minstrels (local) 12; good co. S. R. O. A Royal Slave 14. Buster Brown 15. In the Shadow of the Gallows 16. Emma Bunting co. 18-23.

**TITUSVILLE.**—VERBEECK THEATRE (T. L. Hobart, mgr.): City Club Burlesques 2; pleased fair houses. St. Plunkard 5; poor business. The Minister's Daughters 6; light house. Thomas Jefferson in Rip Van Winkle 9; good show; deserved better house. Why Women Sin 15. Myers Stock co. 18. Under Southern Skies (return) 22.

**GREENSBURG.**—KEAGGY THEATRE (R. G. Curran and Good Co., mgr.): City Club Burlesques 16.—ST. CLAIR THEATRE (Frank Good, mgr.): Morrison's Faust 12; good co. and business. Mary Emerson in Hi Majesty and the Maid 13; delighted large house. Edward Harrigan in Old Lavender 14.

**MEADVILLE.**—ACADEMY OF MUSIC (E. H. Norris, mgr.): St. Plunkard 7; good business; capable co. The Minister's Daughters 8; small attendance; fair co. Thomas Jefferson in Rip Van Winkle 13; pleased good house. The Heart of Maryland 15. Isabel Irving in The Crisis 19. Under Southern Skies 20. Myers Stock co. 25-30.

**KITTANNING.**—GRAND OPERA HOUSE (C. W. Park, mgr.): Showmen's T. C. 10; pleased good houses. St. Plunkard 5; poor business. The Minister's Daughters 6; light house. Thomas Jefferson in Rip Van Winkle 9; good co. to fair attendance. Ryan Matrix Stock co. opened 5-13 to crowded house. The Sign of the Cross 22. Cutler and Williams' Stock co. 25-30.

**MAUCH CHUNK.**—OPERA HOUSE (Robert Heberling, mgr.): Keystone Opera co. 8 in La Mascotte; fair house; fine co. A Man of the World 12; good house. Lovejoy-Wilson's co. 13-15 stranded before arriving here. The Little Outcast 19. Humpty Dumpty 25. Dark Devil Dorothy 28.

**ERIE.**—PARK OPERA HOUSE (M. Reis, mgr.): Thomas Jefferson in Rip Van Winkle 11 pleased a large audience. Why Women Sin 12; good co. to crowded house. Harry Leighton in Othello 13; supported by a good co. to fair attendance. Wilder Open Stock 18-25.

**LEWISTOWN.**—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Desperate Chance 9; fair co. to S. R. O. Edward Harrigan in Old Lavender 12; excellent performance to good business. Bryan Matrix Stock co. 14-16 failed to appear. Village Hall Carter 22.

**PHOENIXVILLE.**—COLONIAL THEATRE (H. Brownback, mgr.): Miss Bob White 2; satisfactory performance to large house. The Game Keeper 6; pleased small audience. The Fatal Wedding 12; co. and business good. A Man of the World 18. Wife in Name Only 30.

**EASTON.**—ABLE OPERA HOUSE (William K. Detweller, mgr.): Sadie Martinet in The Second Mrs. Tanqueray 7; attendance fair; excellent co. The Fatal Wedding 9; pleased large audience. Keystone

Opera co. in La Mascotte 12; fair business; poor production.

**COLUMBIA.**—OPERA HOUSE (John B. Bissinger, mgr.): Mamie Fleming co. 4-8; presenting Hand of Fortune, The Organ, The Lion and the Mouse, Resurrection, Uncle Tom, Five and Yankee Doodle; good house; pleased. A Man of the World 11; fair attendance; Royal Slave 12; medium business.

**FREELAND.**—GRAND OPERA HOUSE (J. J. McMeniman, mgr.): Miss Bob White played to a 3252 house 12. Peck's Bad Boy 15. The Pierces (local) 16.

**RIDGWAY.**—OPERA HOUSE (James E. Mangles, mgr.): The Sign of the Cross 6 pleased good audience. Uncle Hes 15.

**LEWISBURG.**—OPERA HOUSE (H. Eyer Spyker, mgr.): Hi Henry's Minstrels 12 to 1,000 people. Indiana Minstrels 25.

**WAYNESBURG.**—OPERA HOUSE (J. W. Muller, mgr.): At Cripple Creek 8; poor performance; good business.

#### RHODE ISLAND.

**PAWTUCKET.**—KEITH'S THEATRE (Charles Lovenberg, mgr.): The Small week of Pawtucket 11; to crowded houses. Bill embraced Carl Sanderson, John Healey, Lavender and Tomson, Yackley and Bunnell, James F. Macdonald, Cherry and Bates, Willette, Kershaw and Albert Morrison, and biography. The opening production of the Pawtucket Albee Stock on will be The Professor. The cast will include Willette, Kershaw, Leslie Leigh, Anna Lee, Bates, Leonora Kivens, Eddie Dodge, Albert Morrison, William E. Canfield, Bartley McCallum, Hammond Dailey, C. B. Hawkins, Henry Dugan and others.—ITEM: E. F. Albee has leased Music Hall for a term of years and it is to let.

**NEWPORT.**—OPERA HOUSE (John and Cross, mgr.): Harcourt Comedy co. opened 11-16 in Love and Money to crowded house. Other plays: Rousing the Whirlwind and Wicked London; good business. Kelley-Shannon in Sherlock Holmes 13; fine performance to large and enthusiastic house. Harcourt Comedy co. 14-16. A Runaway Wife 18. Girls Will Be Girls 20. Katherine Roger 25-30.

**WOONSOCKET.**—OPERA HOUSE (John E. Rogers, mgr.): Rose Stock co. 4-9; fair business. Plays: The Fatal Marriage, The Day of Judgment, The Devil and Miss Jones, The Fair Wedding 10; Rock and Roll 11; Alphonse and Gaston 12; Alphonse and Gaston 25 canceled. Buried at Sea 29 canceled.

**CHARLESTON.**—THEATRE (W. E. Knight, mgr.): The Merchant of Venice Dec. 28; fair business; disappointing. Was She to Blame 30; poor house and show. Man to Man 31; good house. West's Minstrels 6; pleased small business. The Burgher of Burgos 12. Circumstantial Evidence 9; fair co.

**AUSTIN.**—HANCOCK OPERA HOUSE (George W. Powell, mgr.): Jeffries in Angels to big business 5; performances to other houses. Rock and Roll 9; The Fair Wedding 10; Rock and Roll 11; Alphonse and Gaston 12; Alphonse and Gaston 25 canceled. Buried at Sea 29 canceled.

**PARIS.**—PETERSON THEATRE (W. E. Knight, mgr.): The Merchant of Venice Dec. 28; fair business; disappointing. Was She to Blame 30; poor house and show. Man to Man 31; good house. West's Minstrels 6; pleased small business. The Burgher of Burgos 12. Circumstantial Evidence 9; fair co.

**CHARLESTON.**—THEATRE (W. E. Knight, mgr.): The Merchant of Venice Dec. 28; fair business; disappointing. Was She to Blame 30; poor house and show. Man to Man 31; good house. West's Minstrels 6; pleased small business. The Burgher of Burgos 12. Circumstantial Evidence 9; fair co.

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**CHARLESTON.**—THEATRE (W. E. Knight, mgr.): The Merchant of Venice Dec. 28; fair business; disappointing. Was She to Blame

12; good business. *For Her Children's Sake* 15. An Aristocratic Tramp 18.

**WEISBURG**—**BARTH'S OPERA HOUSE** (W. F. Barth, mgr.): Guy Brothers' Minstrels 7; good business and performance. Cuttermilliams co. 18-23.

## WISCONSIN.

**JANESVILLE**—**MYERS GRAND OPERA HOUSE** (Peter L. Myers, mgr.): Flints (phantom) 4-6; small house. *The Wizard of Oz* 8; audience of 800. The Bostonians in the Serenade 11; to large and enthusiastic audiences. Eight Bells 12; Imperial Stock co. 18-23. —ITEM: J. S. Sutherland, stage-manager.

**RACINE**—**BELLE CITY OPERA HOUSE** (C. J. Wilcox, mgr.): James O'Neill in *The Adventures of Gerard* and *The Sacrament of Judas* 5; splendid production good house. A Bunch of Keys 10; co. competent; pleased. The Flints 11-12. *The Wizard of Oz* 16. Hearts of Oak 17. Daniel Sully 20.

**BELOIT**—**WILSON'S OPERA HOUSE** (H. B. Wilson, mgr.): *The Wizard of Oz* delighted a packed house 8. A Bunch of Keys was presented fairly 9 to a good house. All Baba 12; very poor co. and play. —ITEM: Manager Wilson has placed an order for a new asbestos curtain.

**OND DU LAC**—**CRESCENT OPERA HOUSE** (F. R. Hader, mgr.): *Too Rich to Marry* 7; co. fair. —ITEM: A Romance of Coon Hollow 9; on fair house-power. The Bostonians 12; excellent on poor house. *The Wizard of Oz* 15. *The Silver Slipper* 22. Erik of Sweden Feb. 3. Eben Holden 6.

**OSHKOSH**—**GRAND OPERA HOUSE** (J. E. Williams, mgr.): *The Chaperons* 9; good house and performance. A Romance of Coon Hollow 10; crowded house. Wizard of Oz 12. The Bostonians in Robin Hood 13.

**ASHLAND**—**GRAND OPERA HOUSE** (W. T. Seeger, mgr.): *The Slaves of the Mine* 2; good performance; to a good house. *The Little Christian*. *Coon Hollow* 13. *A Man from Sweden* 21. *Sag Harbor* 21. *Dan Sully* 28.

**SHEBOYGAN**—**NEW OPERA HOUSE** (W. H. Stoddard, mgr.): *Tony Mark's School* 3; good house. *Red Cross Nurse*. *A Wife's Devotion*. *The American Artist*. Just Before Dawn and Jerry the Tramp. *The Wizard of Oz* 14.

**STEVENS POINT**—**NEW GRAND OPERA HOUSE** (W. L. Bronson, mgr.): *Too Rich to Marry* satisfied good business. *Eugene V. Debs* 8. A Romance of Coon Hollow 8. Durso 20. Eben Holden Feb. 5.

**OCONTO**—**TURNER OPERA HOUSE** (F. A. Urwan, mgr.): *Too Rich to Marry* Dec. 29; good co. to light business. —ITEM: Opera House closed until changes made to conform with building laws.

**MADISON**—**FULLER OPERA HOUSE** (Edward M. Fuller, mgr.): *Eight Bells* 11; tonheavy house. *The Little Christian* 13. *Sag Harbor* 16. *The Silver Slipper* 21.

**EAU CLAIRE**—**GRAND OPERA HOUSE** (C. D. Moon, mgr.): *The Silver Slipper* 9; pleased good business. In the Palace of the King 13. The Bostonians 16.

**WAUSAU**—**GRAND (C. S. Cone, mgr.):** Fourth Regiment Band 4 opened his house. A Little Christian 10; pleased. *Coon Hollow* 11; fair house. In the Palace of the King 14.

**WATERTOWN**—**N. E. Neuman, mgr.:** In the Palace of the King 20. Erik of Sweden Falls 14. North Brothers Stock co. 21-28.

**PORTEGE**—**OPERA HOUSE** (A. H. Carnegie, mgr.): *The Little Christian* 12; large and well pleased audience.

**WAUPACA**—**CITY OPERA HOUSE** (Walter Seier, mgr.): Knute Erickson 12 pleased large audience.

**LACROSSE**—**THEATRE** (J. Stras, mgr.): The Silver Slipper 7 drew large house. Busy Izzy 9; fair business.

## WYOMING.

**RAWLINS**—**OPERA HOUSE** (T. H. Frew, mgr.): A Stranger in London 15. Hello, Bill 18; canceled. Trip to Chinatown 25. Lexington Comedy co. Feb. 1-3.

**CHEYENNE**—**TURNER HALL THEATRE** (Paul Bailey, mgr.): Tim Murphy in *The Man from Missouri* 11; excellent co.; very good business.

## CANADA.

**VANCOUVER**—**B. C.—OPERA HOUSE** (E. R. Ricketts, mgr.): Stanford University Glee Club 2 gave excellent concert to pleased house. Foxy Grandma 5; good business. Bonnie Brier Bush 8, 9. *'Way Down East* 11. Marie Walwright in *Twelfth Night* 13. Adeline Patti 16. *Lost River* 16. —**PEOPLES THEATRE** (Carl Birch, mgr.): Real Lord Lenox 4-9 delighted large audiences.

**ST. JOHN, N. B.—OPERA HOUSE** (A. O. Skinner, mgr.): Dailey Bros. 10; *Woman Against Woman* and *Shadows of a Great City* 9; business good; fine performances. Stock co. in *Little Lord Fauntleroy* and *Human Hearts* 11-18 canceled, owing to indisposition of Edwin Paul. Stock co. in *The Middleman* 11; good business and performance. At Piney Ridge 12. *Shadows of a Great City* 13. In Missouri 14-16.

**QUEBEC, QUE.—AUDITORIUM THEATRE** (A. J. Small, prop.): J. E. Purton, mgr.): Child Slaves of New York played to big business 4-6. Charlotte Wible and her French co. 7-9; large and fashionable audiences. Plays: *Pic a Pic*, *La Moi*, *La Pompe*, *Sorceress*, *Gretz Charmin*. *Jene said quoi*, *New York Day* by Day 11; opened to good house. The Power of the Crown 18-20.

**CHATHAM, ONT.—GRAND OPERA HOUSE** (P. George, mgr.): Marks Brothers 4-16 to splendid business. Plays: *Sin and Its Sorrow*, *The Irish Hero*, *A Mystery Revealed*, *Larry Brogan's Promotion*, *The Black Flag*, *A Woman's Revenge*, *Hazel Kirk*, and *His Mother's Vindication*. Ritchie co. 25. A thoroughly good Tramp 27.

**ORILLIA, ONT.—OPERA HOUSE** (Robbins and Thompson, mgr.): Sweet Clover Dec. 29; fine performance to good business. *Boston Ladies' Symphony Orchestra* 34. *Lavette Brothers* 28. *Patton and Perry* Feb. 11. *Ragged Hero* 16. —ITEM: No dramatic co. were booked January, as improvements were being made.

**OTTAWA, ONT.—RUSSELL THEATRE** (P. George, mgr.): Marks Brothers 4-16 to splendid business. Plays: *Sin and Its Sorrow*, *The Irish Hero*, *A Mystery Revealed*, *Larry Brogan's Promotion*, *The Black Flag*, *A Woman's Revenge*, *Hazel Kirk*, and *His Mother's Vindication*. Ritchie co. 25. A thoroughly good Tramp 27.

**WINNIPEG, MAN.—THEATRE** (C. P. Walker, mgr.): *Lost River* Dec. 23, 26; good business. *Human Hearts* 30, 31; satisfactory co. and receipts. Colorado Walt 1, 2. What Happened to Jones 4. Devil's Auction 8; splendid production; S. R. O. *Sleevs of the Mine* 12, 13. *Girl from Sweden* 15, 16. A Runaway Girl 18, 19. *Killies' Band* 21-23.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**A BOY WANTED**: York, Neb., Jan. 28.

**A BREAK FOR LIBERTY** (J. M. Jacobs, mgr.): West Middlesex, Pa., Jan. 19. Elwood City, 20. Jeannette, 21. Johnstown, 22. Chambersburg 23. Belle Vernon 25. Bonn, 26. Fallston 26. Washington 27. Somerton 28. Altoona 29. Connellsville 30. *Washington 27*.

**A BREEZY TIME** (Merle H. Norton, mgr.): Coffeyville, Kan., Jan. 19. Chetona 20. Parsons 21. Oswego 22. Columbus 23. Galena 24. Monett, Mo. 25. Eureka Springs, Ark., 26. Rogers 27.

**A COLORADO WAIF** (Cross and Kimball, mgr.): Yankton, S. D., Jan. 19. Mitchell 20. Luverne, Minn., 21. Pipestone 22. Tracy 23. New Ulm 24. Mankato 25. Sioux City, 26. Council Bluffs, Ia., 28. Norfolk, 29. Cedar Rapids 30.

**A DESPERATE CHANCE** (L. M. Mittenthal, mgr.): Philadelphia, Pa., Jan. 18-23.

**A FRIEND OF THE FAMILY** (W. E. Gorman, mgr.): Athens, Ga., Jan. 19. Macon 20. Charleston, S. C., 21. 22. Augusta, Ga., 23.

**A HAPPY TRAMP**: Washington C. H. O., Jan. 19. Galena 20. Elvira 21. Norwalk 22. Sandusky 23. Columbus 24. Westmoreland 25. Wausau 28.

**A HIDDEN CRIME** (J. M. Ward, mgr.): Chester, Pa., Jan. 20. Bridgeport, N. J., 23. Wilmington, Del., 25. Cambridge, Mass., 27.

**A HOME-SPUN HEART** (Leon Williams, mgr.): Manganese, W. Va., Jan. 14. Belle Vernon, Pa., 15. Washington 16. Scottsdale 18. Uniontown 19. Newcomerstown 20. Lancaster 21. Austin 22. Waco 23. Shreveport 24. Texarkana 25. Paris 26. Denison 27.

**A HUMAN SLAVE** (J. M. Ward, mgr.): Providence, R. I., Jan. 18-23. Hoboken, N. J., 24-27. Elizabeth 28-30.

**A LITTLE OUTCAST** (F. J. Carpenter, mgr.): Santa Fe, N. M., Jan. 19. Sacramento 20. Healdsburg 21. Vallejo 22. Bakersfield 23. San Jose 24-27.

**A LITTLE OUTCAST** (Eastern: Geo. E. Gill's; Bert McPhail, mgr.): Springfield, Mass., Jan. 18-20. Bridgeport, Conn., 22, 23. New York city 25-30.

**A LITTLE OUTCAST** (Northern: Geo. E. Gill's; R. H. Pittsburgh, mgr.): Mauch Chunk, Pa., Jan. 19.

Bethlehem 20. Slatington 21. Pottstown 22. Allentown 23. Norristown 25. Reading 26. Royersford 27. Conestoga 28. Harrisburg 29, 30.

**A MIDNIGHT MARRIAGE**: Jersey City, N. J., Jan. 18-23.

**A MILLIONAIRE TRAMP** (Elmer Walters; R. E. Buchanan, mgr.): Claremore, I. T., Jan. 25. Vineta 26. Muskogee 27.

**A MONTANA OUTLAW** (C. F. Lawrence, mgr.): Fremont, Neb., Jan. 20. Omaha 21-23. Des Moines, Ia., 28-30.

**A RAGGED HERO** (Fielding Amusement Co., mgr.): Dayton, O., Jan. 21-23. Toledo 24-27. Columbus 28-30.

**A ROMANCE OF COON HOLLOW** (Archibald Allen, mgr.): St. Cloud, Minn., Jan. 19. Hastings 20. Red Wing 21. Rochester 22. Mankato 23. St. Peter 25. Winona 26. Northfield 27. Albert Lea 28. Owatonna 29. Winona 30. Cedar Rapids 31.

**A ROYAL SLAVE** (Harry Gordon, mgr.): Middlebury, Vt., Jan. 19. Reading 20. Lansford 21. Allentown, Pa., 22. Altoona 23. Tyrone 24. Tyrone 25. Philipsburg 27. Hastings 29. Lewistown 30.

**A ROYAL SLAVE** (Harry Gordon, mgr.): Leon, Ind., Jan. 19. Oberlin 20.

**A TEXAS SPUR** (M. Rice, mgr.): Columbia, S. C., Jan. 19. Spartanburg 20. Charlotte 21. Chattanooga, Tenn., 22. Knoxville 23. Asheville 24. Chattanooga, Tenn., 25.

**A THOROUGHbred TRAMP** (Elmer Walters; Harry Darlington, mgr.): Petrolia, Can., Jan. 26. Chatham, Ont., Jan. 19. Reading 20. Lansford 21. Allentown, Pa., 22. Altoona 23. Tyrone 24. Tyrone 25. Philipsburg 27. Hastings 29. Lewistown 30.

**A THOROUGHbred TRAMP** (Elmer Walters; Harry Darlington, mgr.): Sag Harbor 21. Sag Harbor 22. Ridgewood 28.

**ACROSS THE DESERT** (H. Walter Van Dyke, mgr.): St. Joseph, Mo., Jan. 19. Lexington 21. Louisville 22. Atlanta 23. St. Louis 24. Mobile 25.

**ADAM MAID**: Brooklyn, N. Y., Jan. 18-23.

**AFTER MIDNIGHT** (Providence, R. I., Jan. 18-23.

**AN ALLEN VIOLA**: Detroit, Mich., Jan. 18-20. Columbus, O., 21. Dayton 22. Indianapolis, Ind., 23. South Bend 25. Grand Rapids, Mich., 26. Battle Creek 27.

**AN ARISTOCRATIC TRAMP**: St. Mary, W. Va., Jan. 19. Pomeroy, O., 20. Wellston 21. Jackson 22. Portsmouth 23.

**AN ARISTOCRATIC TRAMP**: St. Mary, W. Va., Jan. 19. Wellston 20. Elmira 21. Wellsboro, Pa., 22. Corning, N. Y., 23. Hornellsville 25.

**AN AMERICAN HOBO**: Albany, Ind., Jan. 19. Elwood 20. Montpelier 21. Portland 22. Marion 23. Decatur 25. Kokomo 26. Lebanon 27.

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May, mgr.); Woodsville, N. H., Jan. 19, Montpelier, Vt.; Burlington, 21, St. Albans, 22; THE HEAD WAITER (E. G. Whiting, mgr.); Los Angeles, Cal., Jan. 17-22; Phoenix, Ariz., Feb. 1-2; Tucson 26, Bisbee 27, 28; El Paso, Tex., 21, Feb. 1; THE HEART OF MARYLAND (David Belasco, mgr.); Youngstown, O., Jan. 20, Bradford, Pa., 22; Buffalo, N. Y., 25-30; Pittsburgh, Pa., Feb. 1-4; THE HOOTIE COON IN DIXIE (Wilber's; R. A. Clark, mgr.); Mackinaw, Mich., Dec. 19, St. Ignace 20; THE HOTTEST COON IN DIXIE (Wilber's; R. A. Clark, mgr.); Pittsburg, 20; Nevada, Mo., 21; Clinton 22; Sodalis 23; Moberly 25; Chillicothe 26; Stanley 27; Shenandoah, Ia., 28; Lincoln, Neb., 29, 30; THE IRISH PAWBROKERS (Joe W. Spear, mgr.); Bloomington, Ind., Jan. 19, Columbus 20; Crawfordsville 21; Terre Haute 22, 23; THE JOHNSTOWN FLOOD (Edw. Houghton, mgr.); Coldwater, Mich., Jan. 19, Albion 20; Battle Creek 21; Allegan 22; Kalamazoo 23; THE KATZENJAMMER KIDS: Hutchinson, Kan., Jan. 18-20; Wichita 21; Arkansas City 21; Coffeyville 22; Pittsburg 23; Webb City, Mo., 23; Joplin 26; Cartage 27; Nevada 28; Aurora 29; Springfield 30; Galena, Kan., 31; THE KING OF DETECTIVES: St. Louis, Mo., Jan. 17-22; THE LAND OF COTTON: Morentown, W. Va., Jan. 20; THE LITTLE HOMESTEAD (Wm. McCauley, mgr.); Washington, D. C., Jan. 19; Lafayette 20; Jeannette 21; Franklin 22; Patterson 23; Morgan City 24; THE LITTLE GIRL (Gibson; Fred Raymond's); Des Moines, Ia., Jan. 19; Atlantic 20; Togus 21; Gardner 22; Rockland 23; Camden 24; Westbrook 27; Woburn 30; Fall River, Mass., Feb. 1-3; THE MISSOURI GIRL (Western; Fred Raymond's); Harry S. Hopping, mgr.); Bonniville, Mo., Jan. 19; Marshall 20; Odessa 21; Higginsville 22; Lexington 23; Richmond 25; Carrollton 26; Norborne 27; Brunswick 28; Macon 29; Moberly 30; THE MOONSHINER'S DAUGHTER (R. A. Hanks, mgr.); Florida, N. Y., Jan. 19; THE NIGHT BEFORE CHRISTMAS: Chicago, Ill., Jan. 10-31; THE NINETEEN AND NINE (O. J. Ackman, mgr.); Syracuse, N. Y., Jan. 18-20; Rochester 21-22; Philadelphia, Pa., 25-30; Albany, N. Y., Feb. 1-3; Troy 4-6; THE NORTHFIELD BANK ROBBERY: Chicago, Ill., Jan. 24-30; South Bend, Ind., 31; St. John's, Mich., Feb. 1; Lansing 2; Fulton 5; Pontiac 6; THE OTHER GIRL: New York city—indefinite; THE PELL-MELL: New York, Jan. 22; THE PUNKIN HUSKER (Dave A. Martin, mgr.); Waukesha, O., Jan. 20; Butler, Ind., 21; Joliet, Ill., 22; Battle Creek, Mich., 27; Bronson 29; South Bend, Ind., 30; Des Moines, Ia., Feb. 4-6; THE REAL WIDOW BROWN: Trenton, N. J., Jan. 20; THE SECRET OF POLICHINELLE: New York city Jan. 18—indefinite; THE SIGN OF THE CROSS: Louisville, Ky., Jan. 17-23; Lexington 25; Huntington, W. Va., 26; Parkersburg 27; Wheeling 28; New Castle, Pa., 29; Youngstown, O., 30; THE SMART SET: St. Joseph, Mo., Jan. 24, 25; Hannibal 26; Galesburg, Ill., 27; Bloomington 28; Streator 29; Joliet 30; Chicago 31; THE STAIN OF GUILT (Chas. A. Daniels, mgr.); New York city, Jan. 18-23; Boston, Mass., 23-30; THE TWO FAMOUS (Hickey and Washington, mgrs.); Keokuk, Ia., Jan. 19; Madison 20; Iowa Moines 21; Rock Island, Ill., 22; Iowa City, Ia., 23; Ottumwa 24; Cedar Rapids 25; Marshalltown 27; Waterloo 29; Clinton 30; THE VILLAGE FOOL (Wm. S. Miller, mgr.); Troy, N. Y., Jan. 18-20; Holyoke, Mass., 21-23; THE VILLAGE POSTMASTER: Boston, Mass., Jan. 17-23; Salem 23; Malden 26; Lawrence 27; Dover, N. H., 28; Pittsfield 29; Lowell, Mass., 30; THE VIRGINIAN (Kirke La Shelle, mgr.); New Orleans, La., Nov. 15—indefinite; THE VOLUNTEER ORGANIST: Paterson, N. J., Jan. 21-23; THE WAY OF THE WICKED (W. T. Boyer, mgr.); Rochester, N. Y., Jan. 18-20; Syracuse 21-23; THE WORKING GIRL'S WRONGS: Brooklyn, N. Y., Jan. 18-23; THE WOMAN WOMAN IN LONDON: Newark, N. J., Jan. 18-23; Brooklyn, N. Y., 23-30; New York city, Feb. 1-6; TEMPETE MARIE: Washington, D. C., Jan. 18-23; TEN NIGHTS IN A BAR ROOM (Al. Martin's; J. W. Stevenson, mgr.); Shelby, O., Jan. 18; Mt. Vernon 20; Crestline 21; Salem 22; Niles 23; Lisbon 25; Youngstown 26; Kent 27; Newcastle, Pa., 28; Greenville 29; Rochester 30; TEN NIGHTS IN A BAR ROOM (Stow's; Joe Bullock, mgr.); Franklin, Ia., Jan. 19; Springfield, Ill., 20; Logan 21; Boise, Ida., 22; Caldwell 23; Ontario, Ore., 24; Fayette, Ida., 27; Weiser 28; Baker City 29; Union 30; TEN NIGHTS IN A BAR ROOM (Terry's); Vermillion, Kan., Jan. 19; Summerfield 20; Axtell 21; Whiting 22, 23; THOMPSON, DENMAN: Chattanooga, Tenn., Jan. 19; Atlanta, Ga., 20, 21; Birmingham, Ala., 22; Mobile 23; New Orleans, La., 24-30; THROUGH FIRE AND WATER: Brooklyn, N. Y., Jan. 18-23; THROUGH THE CENTRE OF THE EARTH: Lancaster, Pa., Jan. 20; Lebanon 21; Altoona 22; Johnstown 23; THURSTON, ADELAIDE: Peru, Ind., Jan. 19; Belvidere, Ill., 22; Rockford 23; TO DIE AT DAWN (G. M. Ward, mgr.); Grand Rapids, Mich., Jan. 17-21; Jackson 21; Bowling Green 22; Cincinnati 23; Wheeling, W. Va., 25-27; Utica 29; Pa., 28; Altoona 29; York 30; TOO PROUD TO BEG (Lincoln J. Carter's); Philadelphia, Pa., Jan. 18-22; New Haven, Conn., 25-27; Hoboken, N. J., 28-31; Wilmington, Del., Feb. 1-3; TWO LITTLE WAIF'S (No. 1; Lincoln J. Carter, prop.); Fall River, Mass., Feb. 1-3; Springfield 4-6; TWO LITTLE WAIF'S (No. 2; Lincoln J. Carter's); Washington, D. C., Jan. 19; Monroe 20; Irwin 21; Scranton 22; Greenup 23; Altoona 24; Ithaca 25; Elmira 26; Lock Haven 28; Milton 30; ULYSSES: Philadelphia, Pa., Jan. 11-23; Boston, Mass., 25-Feb. 6; UNCLE JOSH'S SPURGEON (J. P. Donohue, mgr.); Emporia, Kan., Jan. 22; Iola 23; UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed. S. Martin, mgr.); Manchester, N. H., Jan. 19; Haverhill, Mass., 20; Lowell, Ia., 21; Bath 22; Biddeford 23; Portland 24; Malden, Mass., 27; Waltham 28; Marlboro 29; Fitchburg 30; UNCLE TOM'S CABIN (Western; Al. W. Martin's; F. C. Cooper, mgr.); Mendota, Ill., Jan. 19; La Salle 20; Kankakee 21; Lafayette, Ind., 22; Anderson 23; Wabash 25; Huntington 26; Defiance, O., 27; Tiffin 28; Chicago, Ill., 29; Masillon, O., 30; UNCLE TOM'S CABIN (Eastern; C. T. Brockway, mgr.); South Framingham, Mass., Jan. 19; Spencer 20; Springfield 21; UNCLE TOM'S CABIN (Western; Stetson's; Wm. Kibble, mgr.); Delphos, O., Jan. 20; Lima 22; Springfield 23; UNCLE SI HASKINS: Tekamah, Neb., Jan. 19; West Point 20; Stanton 21; Wisner 22; Scribner 23; Hooper 25; North Bend 26; Wood River 27; Central City 28; Utica 29; York 30; UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.); Niles, O., Jan. 19; Meadville, Pa., 20; Oil City 21; Titusville 22; Toronto, Can., 23-30; Hamilton Feb. 1; St. Catherine 2; Guelph 3; Woodstock 4; St. Thomas 5; UNDER TWO PLATES: Dubois, Ia., Jan. 19; Duluth, Minn., 21; Superior, Wis., 22; Wausau 23; Wausau 24; Springfield, Mo., Jan. 25; Jack 25; Kansas City Feb. 1-3; Omaha, Neb., 4; 5; WARD AND VOKES (Charles D. Wilson, mgr.); Springfield, O., Jan. 20; Columbus 21-23; Pittsburgh 24-30; WARNER, CHARLES: Washington, D. C., Jan. 18-23; WARREN, REBECCA (Wilson S. Ross, mgr.); Toronto, Can., Jan. 18-23; Hamilton 23; Kingston 26; Ottawa 27, 28; Quebec 29, 30; WAS SHE TO Blame (Southern; J. G. Stultz, mgr.); Leavenworth, Jan. 19; Deacon 20; Malvern Feb. 1; WAY DOWN EAST (W. A. Brady, mgr.); New York city, Dec. 14-Jan. 30; WAY DOWN EAST (W. A. Brady, mgr.); Hartford, Conn., Jan. 19; Muncie 20; Greenfield 21; New Castle 22; Richmond 23; WAY DOWN EAST (Western; W. A. Brady, mgr.); Spokane, Wash., Jan. 19; Colfax 20; Walla Walla 21; Pendleton, Ore., 22; Baker City 23; Boise, Ida., 24; Pocatello 25; Logan, 26; Brigham City 27; WEALTH AND POVERTY (John J. Brophy, mgr.); Hoboken, N. J., Jan. 17-20; Elizabeth 21-26; WEARY WILLIE WALKER (Western; E. G. Gregory, mgr.); Sioux City, Ia., Jan. 19; Sioux Falls, S. D., 20; Hawarden 21; Council Bluffs 24; Red Oak 25; Shenandoah 26; Clarinda 27; Coonan 28; Creston 29; Kirksville, Mo., 30; WHEN WOMEN LOVE (Frank W. Nasen, mgr.); Syracuse, N. Y., Jan. 18-20; Rochester 21-23; Philadelphia, Pa., 23-30; Troy, N. Y., Feb. 1-2; WHEN WOMEN SIN (Western); Lafayette, Ind., Jan. 19; Lebanon 20; Noblesville 21; Seymour 22; Columbus 23; Louisville, Ky., 24-30; WHY GIRLS LEAVE HOME (T. H. Colliton, mgr.); Scranton, Pa., Jan. 18-20; Hoboken, N. J., 21-23; Wilmington, Del., 25-27; Camden, N. J., 28-30; Trenton Feb. 1-3; Bridgeport, Conn., 4-6; WHY WOMEN SIN (Western); Lafayette, Ind., Jan. 19; Lebanon 20; Noblesville 21; Seymour 22; Columbus 23; Louisville, Ky., 24-30;

WHY WOMEN SIN (M. W. Taylor, mgr.); Sheffield, Pa., Jan. 19; Oil City 20; Bradford 21; Franklin 22; Sharon 23; Greenville 25; Salem, O., 26; Ravenna 27; Philadelphia 28; WHY WOMEN SIN (M. W. Taylor, mgr.); Kansas City, Mo., Jan. 17-25; St. Louis 24-30; Chicago, Ill., 21-Feb. 6; WIEHE, CHARLOTTE: Montreal, Can., Jan. 11-23; WIFE IN NAME ONLY (Garland Garden, mgr.); Wilmantic, Conn., Jan. 14; Waltham, Mass., 15; South Framingham 16; Woonsocket, R. I., 20; WILLARD, KATHERINE (Edward C. White, mgr.); Sherman, Tex., Jan. 19; Denison 20; Paris 21; Greenfield 22; WILLARD, KATHRYN (Edward C. White, mgr.); Sherman, Tex., Jan. 19; Denison 20; Paris 21; Greenfield 22; WILSON, AL: Richmond, Va., Jan. 19; YON YONSON: Salt Lake, U. S., Jan. 18-20; Park City 21; Rock Springs, Wyo., 22; Greeley, Col., 23; Denver 24-30; STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 5—indefinite; ACALAZA (Belasco and Mayer, mgrs.); San Francisco, Cal.—indefinite; AMERICAN (Oliver Martell, mgr.); Los Angeles, Cal.—indefinite; BAKER THEATRE (Geo. L. Baker, mgr.); Portland, Ore.—indefinite; BAKER THEATRE (Geo. E. Boyle, mgr.); Rochester, N. Y.—indefinite; BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite; BOBBY'S SQUARE: Boston, Mass.—indefinite; BOYLE: Nashville, Tenn.—indefinite; BUFFINTON: Pawtucket, R. I.—indefinite; CASTLE SQUARE: Boston, Mass.—indefinite; CENTRAL (Belasco and Thall, mgrs.); San Francisco, Cal.—indefinite; DARCY AND SPECK'S: Philadelphia, Pa.—indefinite; DUQUESNE: Pittsburgh, Pa.—indefinite; ELYSIUM (Will H. Wilson, mgr.); New Orleans, La., Nov. 21—indefinite; EMPIRE: Toledo, Ohio—indefinite; FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite; FERRIS: Minneapolis, Minn.—indefinite; FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite; FRAYLEY, DANIEL AND CO.: James Neill and Daniel Frayley, props.; Wangani, N. Z., Jan. 19; FARNERSTON: Franklin 21, 22; Wellington 23-Feb. 3; CHRISTCHURCH 4-12; FAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.); Brooklyn, N. Y., Oct. 5—indefinite; FAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.); Brooklyn, N. Y., Oct. 5—indefinite; PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.); Brooklyn, N. Y., Aug. 29—indefinite; PROCTOR'S FIFTH AVENUE: New York city—indefinite; PROCTOR'S 125th STREET: New York city—indefinite; PROCTOR'S: Albany, N. Y., May 18—indefinite; RADCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite; SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.); Brooklyn, N. Y., Aug. 22—indefinite; THANHouser: Milwaukee, Wis., July 7—indefinite; TROY, DONNA STOCK: Jas. L. Grass, mgr.); New Orleans, La., Nov. 15—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.); Harrisburg, Pa., Jan. 18-23; Lancaster 25-30; Williamson, Del., Feb. 1-6; AUBREY STOCK (Western; Sunbury, Pa., Jan. 18-23; Williamsburg, Va., 24-30; Wethersfield 31); BELCHER COMEDIES: Jamestown, Jan. 18-23; BENNETT-MOULTON (F. M. Reed, mgr.); Parkersburg, W. Va., Jan. 18-23; Hagerstown, Md., 25-30; BENNETT-MOULTON (W. A. Partello, mgr.); Danbury, Conn., Jan. 22-30; Fishkill, N. Y., Feb. 1-6; BENNETT-MOULTON (F. C. Twitchell, mgr.); King-Town, N. Y., Jan. 18-23; Binghamton 25-30; Feb. 8-13; BENNETT-MOULTON (Ir. H. Newhall, mgr.); Fall River, Mass., Jan. 18-23; Taunton 23-30; New Britain 24-30; BENNETT-MOULTON (G. M. Torr, mgr.); Harrisburg, Pa., Jan. 25-30; Altoona Feb. 4-13; BOSTON STOCK: Newbern, N. C., Jan. 18-23; BRECKENRIDGE, CHARLES, STOCK (Boyd P. Joy, mgr.); Herrington, Kan., Jan. 18-23; Manhattan 25-30; Holtom, Feb. 1-6; COOK-CHURCH (H. W. Taylor, mgr.); Akron, O., Jan. 18-23; Charleroi, Pa., 25-30; Butler 1 Feb. 1-6; CRESCENT COMEDY: Elkins, W. Va., Jan. 18-20; ROSENSTEIN: New York city—indefinite; CURTS DRAMATIC: Ellsworth, Kan., Jan. 18-20; CUTTER AND WILLIAMS: Wellsburg, W. Va., Jan. 18-23; DAVIDSON STOCK (A. E. Davidson, mgr.); Marion, Ill., Jan. 18-20; Dixon 21-23; Johnstown 25-30; KEYSTONE OPERA: Middlebury, Conn., Jan. 18-21; CARPENTER, FRANKIE: Middletown, Conn., Jan. 18-21; CARROLL COMEDY (Jon Carroll, mgr.); Bluefield, W. Va., Jan. 18-23; Keystone 25-30; CLARK STOCK (Miles Berry, mgr.); Marshall III, Ill., 21-23; CONY AND MACK'S COMEDIANS (F. P. Craft, Mr. Mannington, W. Va., Jan. 18-23; Wheeling 24-30; HOPPER, DE WOLF (G. W. Weddigh, mgr.); Boston, Mass., Jan. 18-23; Buffalo 24-30; HUMPTY DUMPTY (E. C. Cornell, mgr.); Scranton, Pa., Jan. 18-20; Wilkes-Barre 21-23; Mauch Chunk 24-30; KEYSTONE OPERA: Hagerstown, Md., Jan. 19; MARTINSBURG 25-30; PUNZUTAWNEY Feb. 1-6; DAVIDSON STOCK (A. E. Davidson, mgr.); Marion, Ill., Jan. 18-20; Dixon 21-23; Kewanee 25-30; Ottawa Feb. 1-6; DAVIS STOCK: St. Paul, Minn., Jan. 18-23; METROPOLITAN OPERA: New York city—indefinite; MISS BOB WHITE: Beloit, Wis., Jan. 19; Berwick 20, April 21; Shunkin 22; Hanover 23; Lebanon 24; Carlisle 25; Chambersburg 27; Winchester 28; Martinsburg, W. Va., 29; Cumberland, Md., 30; MOTHER GOOSE: New York city Nov. 30—indefinite; PEPPY FROM PARIS (Henry W. Savage's); Wheeling, W. Va., Jan. 18, 25; Columbus, O., 19, 20; Pique 21; Toledo 22-23; Buffalo, N. Y., 25-30; SAVAGE'S, HENRY W. GRAND OPERA: Brooklyn, N. Y., Jan. 18-23; Baltimore, Md., 25-30; WASHINGTON STOCK (Geo. M. Fenberg, mgr.); Bangor, Me., Jan. 18-23; Lewiston 25-30; FERRIS COMEDIANS: Duluth, Minn., Jan. 1—indefinite; FLIKE AND STOCK: Salem, N. J., Jan. 11-23; MORNING GLORY: New York city Jan. 18—indefinite; BABES IN TOYLAND: New York city Oct. 12—indefinite; CAHILL, MARIE: Detroit, Mich., Jan. 21-23; DENISON, FRANK: Chico, Calif.—indefinite; DODGE, FRANCIS: New York city Jan. 18-23; BREKINRIDGE, CHARLES, STOCK (Boyd P. Joy, mgr.); Herrington, Kan., Jan. 18-23; Manhattan 25-30; HOLT, FRED: New York city Jan. 18-23; PORTLAND, O., Feb. 1-6; DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.); Waterbury, Conn., Jan. 20, 25; North Adams, Mass., Feb. 12, 13; DE ANGELIS OPERA (A. E. Moran, mgr.); Knoxville, Tenn., Jan. 19; Asheville, N. C., 20; Columbia, S. C., 21; Augusta, Ga., 22; Charleston, S. C., 23; Savannah, Ga., 25; Brunswick 26; EARL, VIRGINIA: New York city Jan. 18—indefinite; FRENCH OPERA: New Orleans, La., Nov. 10—indefinite; GLASER, LULU: Kansas City, Mo., Jan. 18-20; OHIO STOCK: St. Paul, Minn., Jan. 18-23; HOBTY, TOITY (Ollie Mack and Jos. M. Gates, mgrs.); Cleveland, O., Jan. 18-23; Detroit, Mich., 24-30; HOPPER, DE WOLF (G. W. Weddigh, mgr.); Boston, Mass., Jan. 18-20; HUMPTY DUMPTY (E. C. Cornell, mgr.); Scranton, Pa., Jan. 18-20; Wilkes-Barre 21-23; Mauch Chunk 24-30; KEYSTONE OPERA: Hagerstown, Md., Jan. 19; MARTINSBURG 25-30; PUNZUTAWNEY Feb. 1-6; KING DODO (Henry W. Savage's); Texarkana, Ark., Jan. 19; Shreveport, La., 20; Dallas, Tex., 21-22; Fort Worth 23; Corsicana 25; Austin 26; San Antonio 27; Houston 28; Galveston 29; Beaumont 30; VICTORIA STOCK: Tasmania, Australia, Feb. 10; WILBER STOCK (H. R. Wilber, mgr.); Florence, S. C., Jan. 18-23; Sumter 25-30; WINNIGER BROTHERS' OWN (Frank Winniger, mgr.); Witten, Minn., Jan. 18-24; Litchfield 25-31; TURNER: CLARA (Moulton Thompson and Moulton, props.; M. R. Miller, mgr.); North Adams, Mass., Jan. 18-21; North Adams 25-30; Pittsfield Feb. 1-6; VAN DIKE AND EATON (F. Matz, mgr.); Oriches, O., Jan. 18-23; Coshocton 25-30; McKevers Feb. 1-6; VERNON STOCK (Benj. V. Vernon, mgr.); Tunkhannock, Pa., Jan. 18-20; Towanda 21-22; Canton 25-30; VICTORIA STOCK: Tasmania, Australia, Feb. 10; WILSON STOCK (T. W. Wilson, mgr.); Florence, S. C., Jan. 18-23; Sumter 25-30; WINNIGER BROTHERS' OWN (Frank Winniger, mgr.); Witten, Minn., Jan. 18-24; Litchfield 25-31; TURNER: CLARA (Moulton Thompson and Moulton, props.; M. R. Miller, mgr.); North Adams, Mass., Jan. 18-21; North Adams 25-30; Pittsfield Feb. 1-6; VAN DIKE AND EATON (F. Matz, mgr.); Oriches, O., Jan. 18-23; Coshocton 25-30; McKevers Feb. 1-6; WILSON STOCK (T. W. Wilson, mgr.); Florence, S. C., Jan. 18-23; Sumter 25-30; WINNIGER BROTHERS' OWN (Frank Winniger, mgr.); Witten, Minn., Jan. 18-24; Litchfield 25-31; TURNER: CLARA (Moulton Thompson and Moulton, props.; M. R. Miller, mgr.); North Adams, Mass., Jan. 18-21; North Adams 25-30; Pittsfield Feb. 1-6; VAN DIKE AND EATON (F. Matz, mgr.); Oriches, O., Jan. 18-23; Coshocton 25-30; McKevers Feb. 1-6; WILSON STOCK (T. W. Wilson, mgr.); Florence, S. 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12; good business. *For Her Children's Sake* 15. An Aristocratic Tramp 18.

**WELLSBURG.** —BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Guy Brothers' Minstrels 7; good business and performance. Cutler-Williams co. 18-23.

#### WISCONSIN.

**JANESVILLE.** —MIXERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Flint, the Amazons 4-6; small houses. The Wizard of Oz 6; audience of 800. The Bostonians in The Serenade 11; to large and enthusiastic audience. Eight Bells 12. Imperial Stock co. 18-23. —ITEM: J. S. Sutherland, stage-manager Wizard of Oz co. died suddenly at Beloit. Wm. T.

**RACINE.** —BELLE CITY OPERA HOUSE (C. J. Feiken, mgr.): James O'Neill in The Adventures of Gerard and The Sacrament of Judas 5; splendid production good house. A Bunch of Keys 10; co. competent pleased. The Flints 11-13. The Wizard of Oz 16. Hearts of Oak 17. Daniel Solly 20.

**BELLOIT.** —WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Wizard of Oz delighted packed house. A Bunch of Keys delighted packed fair 9 to a good house. All Bells 12; very poor co. and play. —ITEM: Manager Wilson has placed an order for a new asbestos curtain.

**FOND DU LAC.** —CRESCENT OPERA HOUSE (F. R. Huber, mgr.): Too Rich to Marry 7; co. fair; house poor. A Romance of Coon Hollow 9; co. fair; house poor. The Bostonians 12; excellent co.; poor house. The Wizard of Oz 15. The Silver Slipper 22. Erik of Sweden Feb. 3. Eben Holden 6.

**OSHKOSH.** —GRAND OPERA HOUSE (J. E. Williams, mgr.): The Chaperones 9; good house and performance. A Romance of Coon Hollow 10; crowded house. Wizard of Oz 12. The Bostonians in Robin Hood 13.

**ASHLAND.** —GRAND OPERA HOUSE (W. T. Steiner, mgr.): The Leaves of Mine 2; good performance to a good house. The Little Christian 7. Coon Hollow 13. A Man from Sweden 21. Sag Harbor 27. Dan Solly 28.

**SHEROYAN.** —NEW OPERA HOUSE (W. H. Sheddard, mgr.): Tom Mark's Stock co. 3-7; good business; fair co. Plays: A Red Cross Nurse, A Wife's Devotion, The American Artist, Just Before Dawn, and Jerry the Tramp. The Wizard of Oz 14.

**STEVENS POINT.** —NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Too Rich to Marry satisfied good business. Eugene V. Debs 6. A Romance of Coon Hollow 8. Durango 26. Eben Holden Feb. 5.

**OCONTO.** —TURNER OPERA HOUSE (F. A. Urquhart, mgr.): The Wizard of Oz 20; good co. to bad business. —ITEM: Opera House closed until changes made to conform with building laws.

**MADISON.** —PULLER OPERA HOUSE (Edward M. Fuller, mgr.): Eight Bells 11; tonheavy house. The Little Christian 13. Sag Harbor 16. The Silver Slipper 23.

**EAU CLAIRE.** —GRAND OPERA HOUSE (C. D. Meen, mgr.): The Silver Slipper 9 pleased good business. In the Palace of the King 13. The Bostonians 16.

**WAUSAU.** —GRAND (C. S. Cone, mgr.): Fourth Regiment Band 4 pleased big house. A Little Christian 10 pleased. Coon Hollow 11; fair house. In the Palace of the King 14.

**WATERTOWN.** —(E. A. Neuman, mgr.): In the Palace of the King 20. Erik of Sweden 31. County Fair Feb. 1. Over Niagara Falls 14. North Brothers Stock co. 21-28.

**PORTAGE.** —OPERA HOUSE (A. H. Carnegie, mgr.): The Little Christian 12; large and well pleased audience.

**WAUPACA.** —CITY OPERA HOUSE (Walter Scott, mgr.): Knute Erickson 12 pleased large audience.

**LACROSSE.** —THEATRE (J. Stras, mgr.): The Silver Slipper 7 drew large house. Busy Day 9; fair business.

#### WYOMING.

**RAWLINS.** —OPERA HOUSE (T. H. Frew, mgr.): A Stranger in London 13. Hello, Bill 18 canceled. A Trip to Chinatown 25. Errington Comedy co. Feb. 1-4.

**CHEYENNE.** —TURNER HALL THEATRE (Paul Bailey, mgr.): Tim Murphy in The Man from Missouri 11; excellent co.; very good business.

#### CANADA.

**VANCOUVER.** —R. C.—OPERA HOUSE (E. R. Roberts, mgr.): Stanford University Glee Club 2 gave excellent concert to pleased house. Foxy Grandine 5; good business. Bonnie Brier Bush 8, 9. Way Down East 11. Marie Walinhardt in Twelfth Night 13. Adelina Patti 16. Low River 19. —PEOPLE'S THEATRE (Carl Bereh, mgr.): Real Lord Leno 4-9 delighted large audiences.

**ST. JOHN, N.B.** —OPERA HOUSE (A. O. Skinner, mgr.): Dailey Stock co. in Woman Against Woman and Shadows of a Great City 4-6; good house. Fine portrait of Little Lord Fauntleroy and Human Heart 11-16 canceled, owing to indisposition of Edwin Paul. Stock co. in The Middleman 11; good business and performance. At Piney Ridge 12. Shadows of a Great City 13. In Missouri 14-16.

**QUEBEC.** —QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Purton, mgr.): Child Slaves of New York played to big business 4-6. Charlotte Wiche and her French co. 7-9; large and fashionable audiences. Plays: Pic a Pic, La Moin, La Poupee, Souper AT' (Carl Bereh, mgr.): Real Lord Leno 4-9 delighted large audiences.

**OTTAWA, ONT.** —GRAND OPERA HOUSE (P. Hancock, mgr.): The Marks Brothers 4-10; to splendid business. Play It, Sin and Its Sorrow, The Irish Hero, A Mystery Revealed, Larry Brian's Promotion, The Black Flag, A Woman's Revenge, Hazel Kirk, and His Mother's Vindication. Ritchie co. 25. A Thoroughbred Tramp 27.

**ORILLIA, ONT.** —OPERA HOUSE (Robbins and Thompson, mgr.): Sweet Clover Dec. 29; fine performance to good business. Women Ladies' Symphony Orchestra 14. Lavette Brothers 28. Patten and Perry Feb. 11. Razored Hero 16. —ITEM: No dramatic co. were booked January. As improvements are being made.

**WINNIPEG, MAN.** —THEATRE (C. P. Walker, mgr.): Lost River Dec. 25, 26; good business. Human Rights 30, 31; satisfactory co. and receipts. Colorado Wolf 1, 2. What Happened to John 4. Devil's Arithmetic 3, 4; splendid production. S. R. O. Slave of the Mine 14, 15. Girl from Sweden 15, 16. A Runaway Girl 18, 19. Klitzie's Band 21-25.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

#### DRAMATIC COMPANIES.

A BOY WANTED: York, Neb., Jan. 28.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): West Middletown, Pa., Jan. 19. Elwood City 20. Jeannette 21. Johnstown 22. Barnesboro 23. Belle Vernon 25. Beaver Falls 26. Washington 27. Somerset 28. Altoona 29. Connellsville 30.

A BREEZY TIME (Merle H. Norton, mgr.): Coffeyville, Kan., Jan. 19. Cheyenne 20. Parsons 21. Owasso 22. Columbus 23. Galena 24. Monett, Mo., 25. Eureka Springs, Ark., 26. Rogers 27.

A COLORADO WAIF (Cone and Kimball, mrs.): Yankton, S. D., Jan. 19. Mitchell 20. La Crosse 21. Cedar Rapids 22. Sioux City 23. Denver 24. Fort Collins 25. Greeley 26.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Athens, Ga., Jan. 19. Macon 20. Charleston, S. C., 21. Augusta, Ga., 22.

A HAPPY TRAMP: Washington C. H., O., Jan. 19. Galena 20. Elvira 21. Novato 22. Sandusky 23.

A HIDDEN CRIME (J. M. Ward, mgr.): Chester, Pa., Jan. 20. Bridgeport, N. J., 23. Wilmington, Del., 25. Camden, N. J., 26-30.

A HOMESPUN HEART (Leon Williams, mgr.): Middletown, W. Va., Jan. 14. Belle Vernon, Pa., 15. Washington 16. Scottsdale 18. Unontown 19. Newcomerstown, O., 20. Lancaster 21. Piqua 23.

A HOT OLD TIME: Galveston, Tex., Jan. 19. Houston 20. San Antonio 21. Austin 22. Waco 23. Shreveport 24. Monroe 25. Paris 26. Denison 27.

A HUMAN SLAVE (J. M. Ward, mgr.): Providence, R. I., Jan. 18-22. Hoboken, N. J., 24-27. Elizabeth 25-30.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Santa Rosa, Cal., Jan. 19. Sebastopol 20. Healdsburg 21. Vallejo 22. Salinas 23. San Jose 28-31.

A LITTLE OUTCAST (Eastern: Geo. E. Gill's; Burt McPhail, mgr.): Springfield, Mass., Jan. 18-26. Bridgeport, Conn., 22, 23. New York city 24-30.

A LITTLE OUTCAST (Northern: Geo. E. Gill's; E. H. Pittsburgh, mgr.): Mauch Chunk, Pa., Jan. 19.

Bethlehem 20. Slatington 21. Pottstown 22. Allentown 23. Norristown 25. Reading 26. Royersford 27. Conestoga 28. Harrisburg 29, 30.

A MIDNIGHT MARRIAGE: Jersey City, N. J., Jan. 18-21.

A MILLIONAIRE TRAMP (Elmer Walters, R. E. Richardson, mgr.): Claremore, I. T., Jan. 22. Vinita 26. Muskogee 27.

A RAGGED HERO (Fielding Amusement Co., mgr.): Dayton, O., Jan. 21-23. Toledo 24-27. Columbus 28-30.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): St. Cloud, Minn., Jan. 19. Hastings 20. Red Wing 21. Rochester 22. Mankato 23. St. Peter 25. Faribault 26. Northfield 27. Albert Lea 28. Owatonna 29. Mason City, Ia., 30.

A ROYAL SLAVE (Harry Gordon, mgr.): Middleton, Pa., Jan. 19. Reading 20. Landisford 21. Allentown 22. Lykens 23. Altoona 24. Tyrone 25. Philadelphia 26. Houtzdale 28. Hastings 29. Lewistown 30.

A ROYAL STATE (Harry Gordon, mgr.): Leon, Ind., Jan. 19. Ocoee 20.

A TEXAN STEER (S. C. Rice, mgr.): Columbia, S. C., Jan. 19. Spartanburg 20. Charlotte, N. C., 21. Salisbury 22. Asheville 23. Chattanooga, Tenn., 25. Knoxville 26. Bristol 27. Bluefield, W. Va., 28. Roanoke, Va., 29. Bradford 30.

A THOROUGHBRED TRAMP (Elmer Walters, Harry Richardson, mgr.): Petrolia, Can., Jan. 20. Chatfield 21. Highgate 22.

AUCHOO THE DESERT (H. Walter Van Dyke, mgr.): St. Joseph, Mo., Jan. 19, 20. Lexington 21. Louisville 22. Alton, Ill., 23. St. Louis, Mo., 24-30.

ALADS, MAIDE: Brooklyn, N. Y., Jan. 18-23.

ALICE VIOLA: Detroit, Mich., Jan. 18-20. Columbus, O., 21. Dayton 22. Indianapolis, Ind., 23. South Bend 25. Grand Rapids, Mich., 26. Battle Creek 27.

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AFTER MIDNIGHT:



## TELEGRAPHIC NEWS

CHICAGO.

Theatres Still Closed by Queer City Council—  
Unnecessary Delay—Thousands Suffer By It  
—Gossip.

(Special to The Mirror.)

CHICAGO, Jan. 18.

All the theatres in Chicago, except the Auditorium, which opened Friday, are still closed, but it seems probable that the City Council at its meeting to-night will pass a theatre ordinance in some amended form. If it does, night and day work will follow to meet the requirements, and a gradual resumption of business will take place, so that by Feb. 1 it will be pretty well settled again into its customary condition. Managers have met and discussed numerous plans, and the stage employees out of work have begun to hold meetings to try to use pressure on the powers that be to hurry up the reopening. Rumors of legal attacks on the city to force it to make haste in finding out what it wants have been heard, but the managers individually deny that they would take such a course to get out of their dilemma. Day after day they have waited, ready to rip and tear and saw and hammer, to fulfill the requirements of law, but there has been no law, and the city legislators have been unable to agree on any. A strange and costly predicament, which will long be remembered in this city. A few theatres have been changed structurally a good deal since the fire. The work at the Studebaker and Criterion is nearly done, and it is well under way at the Illinois, where the "slow burning" stage supports are being replaced with iron.

In nearly all cases the managers have waited to find out what must be done. The inquest in the City Hall is still going on. It furnishes page after page of horrible details of the Iroquois fire for the readers of Chicago newspapers, morning and evening, and includes new evidence daily of apparently all-round carelessness. There is talk that if the Coroner's jury finds the city mixed up in the direct responsibility for the disaster, the verdict will cost the city \$12,000,000 in damage judgments. The Coroner's jury prorogued the Coroner last week in a note to him signed by the foreman, asking him to desist from getting various stories, largely repetitions, from comparatively unimportant witnesses, and to call those persons supposed to be chiefly and directly responsible for the loss of six hundred lives.

The resumption of theatrical business was virtually begun Friday afternoon at the Auditorium, though the performance was purely musical and without scenery—a Thomas concert. The attendance was as good as usual, about 2,500, and there was no sign of uneasiness on the part of the audience on account of the recent disaster. The Auditorium will be open all this week. Five extra Thomas concerts, postponed on account of the fire and the closing, will be given.

This week was to have been the last of the engagement of The Pit at the Garrick. The play was sailing proudly on waves of popularity when the Iroquois calamity, a few doors east of it, engulfed it. The company has remained in town. Some plans are being made to send it out for one-night stands, and the positive statement is made at the Garrick that The Pit is due in New York Feb. 8, at the Lyric Theatre. The next booking at the Garrick is the Four Cohans, and then Winsome Winnie.

Manager J. J. Shubert, of the Garrick, who has been very active here since the theatres were closed, in the work of hastening the reopening, left last Friday for New York.

The general alterations at the Studebaker are completed, and if the special further changes which the new city ordinance may demand are known this week this theatre may soon be on the active list again with one of Mr. Savage's musical comedies. Preparations have been made to swing one in here almost any time hereafter.

Lincoln Carter says that by the close of next week six of his ten traveling companies will have been recalled. The closed companies will include Heart of Chicago, one Eleventh Hour, one Two Little Waifs, Down Mobile, Alaska, and The Flaming Arrow.

Walter Jones, the popular heavy of the New American Stock, took advantage of the Mayor's closing order to visit his home in Providence, R. I.

Harry Kelly, the old-time song writer, actor and Civil War veteran, now in Chicago, was not one of the Iroquois fire victims. A Harry Kelly appeared in the list of names.

The theatres have been exerting themselves to accommodate members of the profession leaving the city since the theatres closed.

A certain department store here is reported to have refunded to Bluebeard chorus girls all money paid on certain costume goods bought there, and to have given them, in addition, such clothing as jackets, skirts and hats.

The Rev. Johnston Myers of the Immanuel Baptist Church received a sum of money from a resident of Prescott, Arizona, last week, to help actresses out of employment here on account of the fire and closing. He refuses to say how much money he received, but invites all in need to apply to him.

Grace Griswold, the actress, gave a dramatic reading from a Booth Tarkington story in the Steinway Building last Saturday.

The Land of Heart's Desire, a dramatic idyl of Irish peasant life, was produced at the University of Chicago by students last week.

Visitors in town, after looking at new and conspicuous signs in hotels, stores and other places, say, "This must be Exitville."

James O'Neill's tour was closed here last week, and Mr. O'Neill and company left Saturday for New York. The company was to have played here two weeks (Adventures of Gerard and Sacrament of Judas), and further engagements, it is understood, were to depend on the success of the Chicago visit and the press notices here. In other words, Chicago was regarded as a possible closing point for the tour anyway. I understand Mr. O'Neill will go to the Pacific coast soon and revive Monte Cristo.

Manager William Garen of Havlin's, St. Louis, writes me to correct the statement recently made in this column that "Victory and Oscar Baten" were booked with The Desperate Lord Barrington company at the Academy here the week of Jan. 3.

The members of the Cleveland stock, waiting to re-open the theatre with Woman Against Woman, include Louis Leon Hall, Robt. McWade, John Sutherland, Frank Crane, Louise Carter, Ethel Elder, Fred. Noonan, Julia Earle and Florence Stone.

OTIS L. COLBURN.

BOSTON.

Globe Under New Management—Bill for Fire Protection Introduced—Gossip.

(Special to The Mirror.)

BOSTON, Jan. 18.

The chief event in Boston theatrics to-night is the transfer of the Globe to the management of Stair and Wilbur by Weber and Fields, for whom it was built. This is the newest of all the playhouses in Boston. The first attraction of the new management is Superba, which had been cheated out of its Boston engagement last month by the disastrous fire at North Adams. Since that time an entirely new equipment has been provided for the spectacle, so that in its new outfit it is more effective than ever. The engagement is for a fortnight, as Stair and Wilbur will have attractions stay here shorter periods than their predecessors.

Nance O'Neill's impersonation of Hedda Gabler was more effective than her Magda, and as a result the Ibsen play was held over for the first half of the present week at the Columbia, where the modern repertoire is proving a revelation to

the patrons, who had been accustomed to see nothing but musical comedies. Then will follow the most notable event of the entire engagement, the first performance in English of Sudermann's The Fires of St. John. McKee Rankin is personally directing all these productions.

Thomas W. Ross continues his engagement at the Boston with Checkers, but this is the last week of his stay here, as he is to go back to New York again. His personal hit is unquestioned, and his combination of boyishness and manly strength is delightful. Katherine Mulkins has made one of the hits in his support, and Charles Willard, a popular Bostonian, is just in his element.

De Wolf Hopper has entered upon his last fortnight at the Tremont, where Mr. Pickwick is having the longest run that this star has known in Boston for a long time.

Fritz Scheel has scored an unquestioned success at the Colonial, and the houses are the largest which this house has known since Frank Daniels. It looked at one time as if the engagement might have to be curtailed, as the prima donna gave her ankle an ugly sprain the opening night of Babette, and could only walk with the intense agony. She pluckily kept on, and with medical attendance was able to go through the week.

Fay Davis and Whitewashing Julia should be packing the Park to the doors, but they are not. The notices were uniformly enthusiastic, and the ingenuity of the play and the charm of Miss Davis were praised by all. It is unfortunate that she did not appear in this first, before Lady Rose's Daughter, for it shows her to so much greater advantage. Her company, too, is better displayed, and the sparkle and lively action are capital. One of the best liked of all is Guy Standing, who makes a delightful hero.

Mildred Holland, too, has not been having the audiences which she has deserved at the Majestic with The Triumph of an Empress, and this is the last week of the engagement. Some time Bostonians will realize what an excellent company they have missed seeing in a play that is strong and effective in many points. Prices will be reduced at the Majestic after this engagement.

This is the last week of the engagement of The Rogers Brothers in London at the Hollis. Mary Manning will follow with Harriet's Honey-moon.

The Child Wife is a new play for the Grand Opera House this week and promises to do well. A capital idea of the management was to give a box to the youngest wife in Boston who would present her claims backed up by a marriage certificate. It made a lively competition for matrons in their teens.

For Fair Virginia is an excellent play for the stock company at the Castle Square, and it opened to large business to-day. It is a queer combination of circumstances that this play, by Russ Whytal, which has been popular for nearly ten years, has never had a Boston engagement until the present time.

Old Sleuth is a thrilling enough melodrama to satisfy the clientele of the Bowdoin Square, and in the leading characters the favorites of the stock company do effective work. Willard Blackmore and Charlotte Hunt head the cast.

At Chickering Hall, Ben Green's players will play Everyman until Thursday evening. Twelfth Night will be played at a matinee Thursday, and on Friday and Saturday nights.

The Village Postmaster is the offering at Boston Music Hall with Eugene Powers at the head of the cast, which is fully as strong as that seen at the Boston and Park in previous seasons.

The James Boys in Missouri will afford a sufficient amount of sensation for the train-robbery loving patrons of the Hub this week.

There was a bill introduced in the Legislature last week which will make a decided revolution in the construction of theatres in case it is carried through. Not only must each house have a steel curtain, but the audience must see it operated before a performance can go on. A fine and imprisonment carry heavy penalties for non-compliance. The managers of Boston theatres have been interviewed upon the subject, and they are unanimously of the opinion that asbestos makes a safer protection than steel, which would be warped by the intense heat. The report of building inspection has not been made, but a number of minor changes have been suggested and carried out. At the theatres special fire drills have been held.

John Craig has signed to join Viola Allen when she comes to the Colonial with Twelfth Night, and will play Duke Orsino, the part which he had in Daly's London production of the play with Ada Rehan. Mr. Craig's vaudeville season, which closes this week, has proved very successful.

John R. Schoeffel has been in New York, and has completed arrangements for an attractive season at the Tremont. For the first time in the house's history it will have a ministrel show—Rockstader's—and then Henry W. Savage will hold the stage for a long time, first with revivals of early successes, and then with a Summer comic opera production. Two works are under consideration, but it will probably be Woodland, by Frank Pixley and Gustav Ludes.

Grace P. Atwell has joined His Last Dollar company on the New England circuit.

JAY BENTON.

PHILADELPHIA.

Many Theatres Pronounced Safe—Blancy Leases New Columbia—Notes of the Week.

(Special to The Mirror.)

PHILADELPHIA, Jan. 18.

The preliminary inspection of the expert committee appointed by the Mayor of the city has been completed. Keith's Chestnut Street Theatre was pronounced perfect. Auditorium, the fire towers and general condition highly commended, only a few minor changes suggested. Garrick Theatre pronounced safe with trifling alterations recommended. Academy of Music, seats ordered out to widen the aisles in parquet, railings to be removed, new fire escapes and minor alterations suggested. The restrictions regarding the Walnut Street Theatre, New Columbia Theatre, and Standard have been removed, as they have complied with all the suggestions and improvements. The Grand Opera House has added a new staircase for extra outlet from the gallery.

Efforts are being made to reopen the Lyceum Theatre. The floors have been reinforced, new exits with wide aisles provided. Suggestions have been made to allow the opening of the lower floor, pending the proposed rearrangement of the gallery exits and extension of the fire escapes. Manager John J. Germon and the syndicate of burlesque managers are suffering great loss by this theatre remaining closed.

As yet no theatrical licenses for 1904 have been issued. The Mayor has warned recalcitrant managers that they are endangering their prospects of obtaining same by their neglect and resistance to public opinion and orders from the investigating commission. After this the theatres will be closely inspected monthly and every precaution taken for safety and protection.

Bela's Darling of the Gods—its first presentation in this city—attracted the full capacity of the Broad Street Theatre this evening and was received with many demonstrations of public favor. Blanche Bates, George Arliss, Robert T. Haines, Ada Lewis, Mr. and Mrs. Charles Walcott, J. H. Bertram, and Eleanor Moretti appeared in the prominent roles. This is the pronounced big hit of the season and is likely to remain here four weeks.

Richard Mansfield has done well at the Garrick Theatre, retaining Old Heidelberg for his second and final week, except on Friday night changing to Dr. Jekyll and Mr. Hyde. Ethel Barrymore in Cousin Kate follows Jan. 25; Fritz Scheel in Babette, Feb. 8.

At the Chestnut Street Theatre, The Prince of Pilsen is in its second and last week to fair business. Frank Daniels in The Office Boy comes Jan. 25; Marie Tempest, Feb. 8.

The Light that Failed is a true expression of its drawing powers at the Chestnut Street Opera House, now in its second and final week, except on Friday evening, when Forbes Robertson will make his first American appearance in Hamlet.

Madame Sembrich's song recital Thursday af-

ternoon.

## Open Time, Empire Theatre, Albany, N.Y.

January 25, 26, 27, 28; February 1 entire week, 15 entire week 22, 23, 24, 25 entire week; March 7 entire week, 14 entire week, 21 entire week; April 6, 7, 8, 11, 12, 13, 14, 15, 18 entire week and all after.

## Open Time, Harmanus Bleecker Hall, Albany, N.Y.

March 28, 29, 30; April 4, 5, 6, 12, 13, 14, 18, 19, 20, 25 entire week; May 2, 3, 4, 9 entire week, 19, 20, 21 and all after.

## Now Booking for Next Season

H. R. Jacobs, Manager

with Miss Elliott as Portia. William Faversham in Lord and Lady Algy comes Jan. 25; Rogers Brothers, Feb. 8.

An expensive but unappreciated production, Ulysses, winds up its existence this week at the Walnut Street Theatre. Tyrone Power and Adelaide Prince enacting the leading roles. Mrs. Wiggin of the Cabbage Patch will doubtless suit the patrons of this theatre much better and opens Jan. 25.

The Princess Chic, under the management of John P. Slocum, attracted full seating capacity to-night at the Auditorium. Vera Michelen acting the spirited title-role, a good merititious cast with large and pretty chorus, aided by magnificently costumed and scenery. Keller follows Jan. 25.

The Grand Opera House, with its immense seating capacity, continues in favor with its large clientele, as also the prominent traveling combinations. The bookings are the best of all the popular priced houses, with a good change.

Under Southern Skies, rich in scenic appointments and a good cast, is the programme for week with large opening and advance sales. Princess Chic Jan. 2-5. Keller, Feb. 1. White Slave Feb. 8.

Quincy Adams Sawyer, with James Thacher in the title-role, continues at the Park Theatre, and will be followed Feb. 1 by Soldiers of Fortune, to remain two weeks.

The advertisements of the National Theatre appear this week with two names prominent in the Theatrical Syndicate dropped. The attraction is At Cripple Creek, one of Hal Reid's best plays, with a capable company and good scenic effects, worthy of its splendid reception and patronage. The Wayward Son follows Jan. 25.

For Fair Virginia is an excellent play for the stock company at the Castle Square, and it opened to large business to-day. It is a queer combination of circumstances that this play, by Russ Whytal, which has been popular for nearly ten years, has never had a Boston engagement until the present time.

Old Sleuth is a thrilling enough melodrama to satisfy the clientele of the Bowdoin Square, and in the leading characters the favorites of the stock company do effective work. Willard Blackmore and Charlotte Hunt head the cast.

The New Columbia Theatre has again changed hands, Selwyn and Company transferring their ten years' lease to Charles E. Blaney, who has retained M. S. Schlesinger as his resident manager. Daisy Lovering, in His Sister's Shame, is the bill for the week with daily matinees. The new management is working hard for success until prices that may tempt the public. Her Marriage Vow Jan. 25.

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At the Kensington Theatre, The Darkest Hour, with Carl Gardner in the leading role, is the card for the week, meeting with good returns. Nobody's Claim, Jan. 25.

A Desperate Chance, with Forrester and Mitten's company, opened to-night for the week at the People's Theatre, with good prospects. The Ninety and Nine follows Jan. 25. Thomas E. Sheas Feb. 1; Through Fire and Water, 8.

The Standard Theatre having complied with every order of the Mayor's expert commission, and now absolutely safe, re-opened this afternoon with Darcy and Speck's stock company in Convict 777. The defective electric wiring was the main reason for its being ordered closed, and a week's work shows a perfect transformation.

Forpeang's Theatre stock company appears this week in an adaptation of Maria Corelli's novel, Vendetta, under the title Slaves of Sin, with a strong array of characters, well delineated by the large and talented organization. Business excellent. Monte Christo, with George Learock, Jan. 25.

The German stock company at the Arch Street Theatre appear this week in The Wild Cat, The Heritage, Mam-selle Nitouche, Fritsch and Lischen, He and His Sister and The Man in the Moon. The various productions are exceedingly creditable and highly appreciated by the German element.

Buonton's Minstrels at the Eleventh Street Opera House have a new and clever satire on Boss-Talks Animal Show. Business good.

Bostock's Animal Show at the Palace Exchange add new attractions weekly and has become one of the popular places of interest in the Quaker City. Business good.

La Tosca, by the Metropolitan Opera Company, is the programme for to-morrow evening at the Academy of Music.

Walter Damrosch's explanatory Parsifal lecture Jan. 19, 22 at Association Hall.

Philadelphia Orchestra, Fritz Scheel, conductor, at the Academy of Music presents Witzmann, violinist, Jan. 22, 23, and Schumann-Heink, as soloist, Jan. 29, 30.

S. FERNBERGER.

WASHINGTON.

Marie Tempest, Grace Van Studdiford—Concerts and Song Recitals.

# MANAGEMENT OF THE GENNETT THEATRE, Richmond, Indiana

IRA SWISHER (formerly of Murray & Swisher) having leased the THEATRE for a term of years.

The THEATRE will be completely remodeled and made modern in every respect. Recently two Interurban Electric Lines have been built into the city, and within the next nine months two others will be completed, which will add to the drawing population fully 25,000.

MANAGERS holding time or Contracts for Season 1904-5 at this THEATRE, or others desiring time, should communicate at once with  
**IRA SWISHER, Lessee and Manager.**

the dramatization of Charles Major's novel, Dorothy Vernon of Haddon Hall.

At the Walnut, in Old Kentucky was played yesterday before two good sized audiences. This is the play's eleventh annual appearance in this city. Beside Barriscale again appears as Madge Brierly.

The German Theatre Company appeared last night for the benefit of Elsa Corty, the talented ingenue of the company, in The Pastor of Kirschfeld. The house, as usual, was crowded to the doors.

Anna Eva Fay began an engagement limited to one week at the Auditorium to-night. It might be prolonged for weeks.

George Klimt and Alma Hearne are at Henck's, supported by a strong company, in On the Bridge at Midnight.

Joseph Santly, billed as the remarkable boy actor, is the hero of a melodrama at the Lyceum, called From Rags to Riches.

Manager M. C. Anderson, of the Columbia and the Walnut, has returned from a protracted visit to Chicago and Eastern cities.

As predicted last week, Manager Nadja Hashim has secured control of Robinson's. Before leaving the city last week for the East he made the definite announcement that the house would open Jan. 31 with high class vaudeville.

N. C. Goodwin has shelved My Wife's Husband, and will rely for the rest of the season upon his old time success, A Gilded Fool. New costumes and scenery are being prepared in this city, and his company has been busily rehearsing here during its enforced rest because of the closing of the Chicago theatres. H. A. SUTTO.

## PITTSBURGH.

**The Secret of Pollchinelle a Notable Success—Attractions of the Week.**

(Special to The Mirror.)

PITTSBURGH, Jan. 18.

After four successive weeks in the pantomime, Babes in the Woods, the stock company at the Grand returned to their regular line of work, playing Trelawney of the Wells. An elaborate production of Cleopatra will be given next week.

Rachel Goldstein made its first appearance in this city this afternoon before a good sized audience at the Bijou, and this most popular house will, no doubt, have large audiences throughout the week. Louise Beaton heads a capable company. Every purchaser of a reserved seat during the engagement is presented with a numbered check for a chance on an automobile, to be given away by Manager Guilek and the managers of the production. The drawing will take place on Saturday night. Ward and Vokes, in A Fair of Pinks, next week.

Uptown, the Empire has Mr. Pipp, with Charles Grapewin, supported by Anna Chance and an adequate company, opening to-night before a good-sized audience. The Governor's Son next week.

The Avenue has another strong vaudeville bill for this week, headed by McIntyre and Heath.

The Alvin has Paula Edwards in Winsome Winnie, with Ezra Kendall in The Vinegar Buyer to follow.

Annie Russell in Mice and Men is at the Nixon. Grace Van Studdiford in Red Feather is the underline.

"Wasn't it refreshing?" "It was delightful!" These and many kindred remarks were heard among the large audiences as they made their exit at the close of The Secret of Pollchinelle at every performance last week at the Duquesne Theatre. The critics were unanimous in their praise, and all put the brand of success upon it. This week the Duquesne returns to vaudeville.

The twelfth set of concerts of this season by the Pittsburgh Orchestra, Victor Herbert, conductor, will be given on Friday night at Carnegie Music Hall, with Emile Sauret, violin soloist.

Business at all of the playhouses last week, except the Bijou, was only fair, the houses being about half filled as an average.

ALBERT S. L. HEWES.

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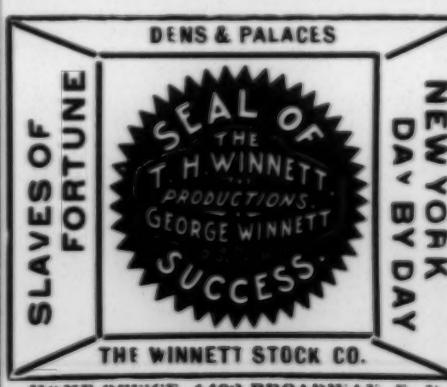
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## FIGS FROM THISTLES?

A RECENT dispatch from London carried the news that an organization of persons who resent the fame of SHAKESPEARE as falsely bestowed—an organization of Baconians, in short—is preparing for a concerted Anglo-American attack on SHAKESPEARE that will be of greater force and effectiveness than any of the absurd riddles, cryptograms, ciphers and other developments of mental eccentricity that heretofore have excited mirth and angered philosophy.

The intelligence is imparted that this organization, although it still depends in a measure upon "cipher indications that BACON WROTE SHAKESPEARE," is "armed with circumstantial evidence from the life and acknowledged writings of BACON," and from "what little is known of the life of SHAKESPEARE." The society is said to be now raising money in London "to pay for a minute search of libraries, institutions and private houses" in which "it is possible further documents may be found throwing direct light upon BACON's side of the case." These errant literary explorers purpose even to search Gorhambury, BACON's seat near St. Albans, confident "that the data exists which will prove finally that SHAKESPEARE's fame has been one grand chimera."

It is safe to say, from all that is now known of ciphers, that no normal intelligence will accept anything whatever that may be assumed to be shown by means of these variable and elastic devices; it may be said also that any Baconian with the least shadow of "circumstantial evidence" would exploit that "evidence" as quickly as human action would permit; that libraries already have been more or less minutely searched for "documents" bearing on this subject, without any result but the confusion of the searchers, although it may be admitted that there is no telling what the inquisition may or may not accomplish if carried thoroughly to "private houses"; and that the shaking of dust within and the turning of earth about Gorhambury may be commended on the theory that it may contribute something of value to common archaeology, although it takes no prophet to foretell that it will show nothing more conclusive as to the Baconian

theory than has already been deduced, and there already has been deduced as to BACON's side of that theory absolutely nothing worth a rush.

And there is something in the propaganda of this newly-formed society that suggests the conclusion of its members to the effect here suggested. That is the scheme of the society to destroy or re-create public opinion—an impossibility, it may be said—in the premises. Lecturers are to be sent broadcast to argue the phantasmic case of BACON and to abuse the immortal name of SHAKESPEARE. The word abuse is employed here advisedly, for no one yet has ever seen a Baconian who did not think that SHAKESPEARE was a criminal and an ignoramus—or who did not profess to think so.

But it is all futile. The arguments and demonstrations, so called, including all sorts of ciphers and typographical riddles, from the "claim" of Spinster DELIA BACON, long ago, through the various and varying prodigies of "discovery" fathered by DONNELLY and others, down to the "demonstration" by machinery in Detroit some years ago not only that BACON wrote SHAKESPEARE, but also that he wrote the works of a dozen of his contemporaries besides, and that BACON really was an illegitimate son of ELIZABETH and entitled to the succession of the British crown—a series of grotesque hallucinations that formed the foundation of Mrs. GALLUP's abortive sensation in London—all these delusions have fallen on barren soil, so far as the public is concerned. It is true that, one after another, these unwise and illogical devices and theories have been seized and coddled and exploited by one after another of the persons of little or no original fame—although many of them have been "educated"—that wished to bathe negatively in the light of genius; they have professedly "instructed" small societies of mentally-small persons gathered to attempt to destroy the name of SHAKESPEARE and exalt that of BACON; they even have interested and brought into aberrant and futilely-wandering channels of thought, like veritable *inges-fatu*, the minds of a few persons really of note that in no other thing have shown the least trace of insanity.

But none of these devices has arrested normal attention, and all of them have been rejected by the great composite mind of humanity that instinctively embraces truth and brands imposture. The composite mind knows that no man of BACON's mentality and temperament, as disclosed in his actual works, could have conceived, much less added to his own great labors, the absolutely unlike marvels from the mind of SHAKESPEARE.

SHAKESPEARE is an open book to day to the world, which he comforts, inspires, amuses and makes happy, as he will the generations to the end of time. BACON, a literary, philosophic and scientific landmark, is obsolete. He belonged to an age that has passed, and his works belonged to it. BACON was for his time—SHAKESPEARE for all time.

## JEAN LEON GEROME.

A BRILLIANT dramatist passed away Saturday, Jan. 10, in Paris, when JEAN LEON GEROME went to join THEOPHILE GAUTIER, HUGO, BALZAC, DE MUSET, FLAUBERT, DE MAUPASSANT, the DUMAS, and all his great contemporaries gone before.

It was the lovable GAUTIER who first recognized and proclaimed GEROME's genius, in the Salon of 1847, when he saw GEROME's "Combat des Coqs" hung in an obscure corner—"skied." GAUTIER did better by it and its painter, for he "starred" it and him. Genius always recognizes genius, mediocrity not until it is forced to.

GEROME was a dramatist with the brush, just as much as any dramatist of his time was with the pen. Where is there a better scene in a play than GEROME's splendid "Death of Caesar?" It is as magnificent on canves as SHAKESPEARE's is on the stage, and SHAKESPEARE would be the first to say so, if his golden voice could be heard. "The Gladiator" is royally dramatic, and "Phryne Before the Judges," "Memnon and Sesostris," "The Plague at Marseilles," "Cleopatra," "Pygmalion and Galatea," "The Slave Market at Cairo," "Promenade of the Harem," and "Sale of Roman Slaves," are suggestive, dramatic and satisfying, and far more enduring than any plays nowadays written. They were only painted, but each one is a fine and thrilling act.

JEAN LEON GEROME was as clean cut and livable as a diamond. His mate is not living in the world's great eye.

## CHANDOS FULTON.

Chandos Fulton died last Sunday, Jan. 10, in Roosevelt Hospital, from the effects of operations for the relief of an ailment in one of his legs. He had been ill since October. At the request of his cousin, Thomas Atkinson, a tobacco manufacturer of Richmond, Va., who was his nearest relative, the body was sent to Virginia and buried at the old Fulton homestead at Mount Erin. The funeral arrangements were in the keeping of Mr. Fulton's friends, Charles C. Hughes, Commodore David Banks, B. B. Valentine, Charles P. Buchanan, Henry F. Gillig, and Joseph Howard, Jr.

Mr. Fulton was about fifty-eight years old. He was unmarried. He lived at 132 West Sixty-fifth Street. He came to New York thirty-five years ago, to write plays, magazine articles, and eventually to become a manager.

In an article in the Christmas number of THE DRAMATIC MIRROR for 1895, entitled "Why I Went Into Management," he said, in the first three words: "To make money!" He had written *The Soldier's Widow*, a war play, and it was refused by all the managers. Lester Wallack told him that there would never be any demand for American plays. He doesn't say what became of his play, but he does tell of *The Glided Age*, and John T. Raymond's struggle to get it on.

Mr. Fulton found Mr. Raymond at the Lotus Club (of which Mr. Fulton was one of the original members), terribly discouraged, with the MS. of *The Glided Age* in his hands. Mr. Fulton asked to look it over. Mr. Raymond handed it to him, and he read it straight through at a sitting. The result was that Mr. Fulton got time for it at Meech's Theatre, in Buffalo. Then he got William Stuart, manager of the Park Theatre, at Broadway and Twenty-second Street, interested in it. Stuart gave him time, and *The Glided Age*, with Raymond as Colonel Sellers, became the talk of the country—but not right away, for it was only an artistic hit at first. After it had been edited and whipped into shape, and the long speeches shortened into effective ones, it became a money success. But not before Mr. Fulton was put to many Micawber-like shifts to placate bill-posters, actors, musicians and numerous other creditors. The story of how he did it, and triumphantly emerged, paying everybody in full, made capital reading in the Christmas Mirror of nine years ago.

*The Glided Age* ran one hundred nights, and Mark Twain's royalties from it before its popularity waned footed over \$100,000—which proves that there were great men before Agamemnon and ditto royalties before Fitch and Thomas.

*The Glided Age* was followed at the Park by the Gran-Chizzola Opera Bouffe Troupe in *Giro-Giro-Giro*. After that came Frank Mayo, with Davy Crockett, for a run. The next season opened with the *Florentines* in *The Mighty Dollar*. It ran one hundred nights, and could have run another if Stuart and Fulton had not foolishly sent it on the road, to make room for *A. Oakley Hall's The Crucible*, which proved to be a terrible failure. But *The Crucible* was followed by George Fawcett Rowe's success, *Brass*, which had a long run, and *Clouds* opened the following season. *Clouds* (ominous title!) was a failure.

Mr. Fulton then arranged for the lease of the Park Theatre to Henry E. Abbey, who came from Buffalo with Lotta for a metropolitan run. After that Mr. Fulton was identified with Abbey, T. Henry French, and A. M. Palmer, in Leonard Grover's Our Boarding House, at the Park, in which Crane as Colonel M. T. Elevator and Robson as Gillicuddy made their first great hits.

In 1878—Sept. 9—Mr. Fulton, with George Edgar, opened the Broadway—now Daly's, once Wood's Museum and Menagerie, with Ada Cavanagh in *The New Magdalen*. Rose Eyttinge followed, Sept. 23, in *A Woman of the People*. Miss Eyttinge followed that with Oliver Twist, in which she played Nancy, on Oct. 7. John W. Albaugh appeared, Oct. 14, as Louis XI, and Elizabeth Von Stanwitz in *Messalina*, Nov. 4; George S. Knight, in *Otto*; Barney Macaulay, in *A Messenger from Jarvis*, Section, Dec. 9, 1878; William Horace, Alice Dunning, and Dickie Lindard, in *Les Fourchambault*, Jan. 13, 1879; George Edgar, in *King Lear*, Feb. 10, followed by Othello; then Enoch Arden, with Joseph Wheelock as Enoch; Gilbert and Sullivan's *The Sorcerer*, with Lingard as John Wellington Wells, Feb. 21; *Pinafore*, March 10, by the German Philadelphia Church Choir company; *Rose Lisle*, in *The Foundlings*, May 26; Sam Devere, in *Jasper*, June 2, and the season closed June 14, 1879. That ended Mr. Fulton's managerial career.

The next manager of the Broadway was Augustin Daly. He opened Sept. 17, 1879, with *Love's Young Dream*, in which Charles Fisher, Harry Lacy, May Fielding, George Parkes, E. P. Wilkes and Ada Rehan, made up the cast.

In Mr. Fulton's article, "Acting Plays," in the Christmas number of THE MIRROR for 1896, he wrote that he as a manager could never tell whether a play would be a success—not even the final dress rehearsal would demonstrate the dramatic possibilities of it; and that even Wallack, Boudcault, and Bronson Howard could never be sure that a play would act well and be dramatic until the real first performance; and that the play to beware of is the one where the actors are all delighted with their parts. All of which, of course, is open to argument.

Mr. Fulton had a stage story in THE MIRROR of Jan. 25, 1890, entitled "Charged with Murder." He also wrote "Nobody's Child;" a "History of the Democratic Party," many magazine articles, was a well-known man about town up to 1890, a wit, and for many years one of the most popular members of the Lotus Club.

## COQUELIN'S FIRE PLANS.

Constant Coquelin has suggested to the Chicago authorities his incombustible plans, used by him and Monsieur Blinet in the theatre which they are building in Paris, for use in the lighting of theatres there. Coquelin's plan is to have no hangings, the smallest amount of combustible materials, and the electric wires in specially constructed conduits, from which it is impossible for flame to issue.

## A WORTHY PROJECT.

Henry E. Dixey is trying to get up a benefit for the chorus girl sufferers by the Chicago fire. He says that he has the promise of twenty well-known actors who will gladly play for them.

## PLAYS COPYRIGHTED.

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AL MARTIN'S COUNTRY STORE. By the March Brothers.

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JOSEPH. By Sophie B. Ebb.

LOUISIANA. By Hiram W. Hayes.

MADAME SHERRY. By C. E. Hands, lyrics by Adrian Ross, music by Hugo Felix.

MISS DIXIE. By Ruth Comfort Mitchell.

A BROKER FROM BATESVILLE. By James Murray Allison.

CALEP'S CHRISTMAS. By John Jennings.

MISS RUTH. By Clyde Leslie Cunningham.

MR. BUTTE FROM MONTANA. By W. Gault and Alice Wilson Brown.

OUR HEROES IN CUBA. By George Francis Euler.

A PAIR OF PAPAS. By Emil William Kruschke.

RUDOLPH, THE MISSION KID. By William S. Montgomery.

THE SCARLET GOBLIN. By Frank Dix.

SERGEANT KITTY. By Robert H. Burnside.

THE SILENT WITNESS. By Frances S. Milner and Nat. S. Smith.

A SURPRISE PARTY. By Albert Lincoln Wymar.

THE WEEPING WILLOWS. By Bernard Francis Moore.

## THE ANNIVERSARY-CHRISTMAS MIRROR.

## The Handsomest of Its Kind.

*Balt Lake Herald.*

The Christmas number of THE NEW YORK DRAMATIC MIRROR—the date happens to be the twenty-fifth anniversary of that publication—is undoubtedly the handsomest thing of its kind that has ever come out of New York. From cover to cover the Christmas Mirror is filled with beautiful pictures, with stage stories and other matter of great artistic and literary interest. We congratulate THE MIRROR in the distinguished success it has attained and wish for it "many happy returns" of its quarter centennial.

## Will Delight Any One.

*Toronto Mail and Empire*, Dec. 19.

The New York DRAMATIC Mirror's twenty-fifth Christmas number is a publication which will delight any one interested in the theatre. Within its eighty-four pages are to be found stories, poems, anecdotes and sketches written by or about well-known stage people. One of the chief features is a clever short story by Arthur J. Stringer, while there are countless interesting caricatures and portraits of players and writers for the stage.

## Leading Theatrical Journal of the World.

*Cincinnati Star*, Dec. 19.

The Christmas number of THE DRAMATIC MIRROR is by far the most interesting and artistic special number ever issued by this popular journal. Incidentally, THE MIRROR is to be congratulated on having reached the twenty-fifth year of its existence, during which time it has steadily strengthened its hold on the reputation of being the leading theatrical journal, not only of America, but of the world.

## Handsome Illustrated.

*Onego Palladium*, Dec. 21.

The DRAMATIC MIRROR this week issues its twenty-fifth anniversary number. It is handsomely illustrated with portraits of persons and views of places connected with the theatrical profession and business, and contains beside the usual full departments many interesting articles from the pens of well-known stage people.

## Attains Approximate Perfection.

*Seattle Times*.

The Christmas DRAMATIC MIRROR ought to be read by every one in the profession, as perhaps it will be. It attains approximate perfection in every detail. The numerous illustrations make it a veritable portrait gallery of the theatrical times.

## THE USHER



Mrs. Jack Gardner, who is nothing if not startling, announces a series of vaudeville performances at her Venetian palace in the Boston Fenway.

Mr. Keith and other managers in this line of business are relieved, however, to learn that the enterprising Hub society leader does not contemplate competing with them, for the "shows" are to be given by amateurs recruited from Commonwealth Avenue.

The programme has not been announced in full, but serpentine and Oriental dances and coon songs are on the list.

Mrs. Gilbert, who sustained injuries from an accident last week in Washington, is improving, and the hope is now expressed that she will not be compelled to retire from the stage.

The venerable and well-beloved actress is in her eighty-third year, and it has been a marvel to her associates that at that advanced age she has been able to continue her professional work, spending the greater part of each season on the road, subject to the irregularities and discomforts of theatrical travel.

The dramatic profession is proud of Mrs. Gilbert—of her successful career of sixty years as an actress of fine artistic quality, and of her honorable record as a woman. She has in every respect graced and dignified our theatre, and she richly deserves the affection and veneration with which she is universally regarded.

The quarrel of Arthur Bourchier and Mr. Walkley, dramatic critic of the London *Times*, has been brought to a satisfactory conclusion.

Because the critic wrote in condemnation of a play produced by Mr. Bourchier, the manager refused to permit him to enter the Garrick Theatre. Ten months passed and Mr. Bourchier realized that he had acted foolishly. So he made a public apology the other day in the form of a letter to the press, in the course of which he expressed regret, and said:

"Will you accept my apologies and consider bygones as bygones? Come to this theatre in the future as a welcome guest and independent critic."

They do these things differently in New York. Certain Trust managers, unable to control certain dramatic critics, have demanded their discharge under penalty of a withdrawal of advertising patronage. The newspapers refused to be coerced, and their critics are excluded from the first-night list.

Cecil Raleigh, the writer of melodramas, is quoted as saying: "I believe people go to the theatre just as children gather to listen to a fairy story. They go to the theatre to help make believe."

That is true, no doubt, from Mr. Raleigh's point of view, and undoubtedly it describes the mood in which people go to see Mr. Raleigh's plays; but there is too much of the puerile idea prevalent that plays should begin with "Once upon a time," and finish with "Live in peace and die in a pot of grease."

It is the men who share Mr. Raleigh's idea, both authors and managers, that underestimate the intelligence of the public and aim below what in right circumstances would be regarded as the normal dramatic standard.

It is as absurd to say that people who go to the theatre wish to see works of a juvenile calibre, as it would be for the leading book publishers to assert that the reading public demands nothing of a higher character than "Mother Goose," and that its attitude toward literature is similar to that of the child toward the fairy story.

The general playgoing public no doubt is not overweighted with appreciation of mentality in plays and acting; but the general public, if it had the opportunity to see more of such plays, would develop appreciation, and would follow the example of the less numerous class that knows something about dramatic art and demands at least a modicum of that article in its theatrical diversions.

Mr. Mansfield, as a rule, does not permit his auditors to nod, but in Philadelphia the other night a man who went to see him in Heidelberg at the Garrick fell asleep in his seat in the gallery. The audience left after the play, but he slumbered on. It was after one o'clock when he awoke. He stumbled over the rail in the darkness and fell to the parquet, but this accident did not prevent him from groping his way to an exit. Later he

was sent to a hospital to have cuts, bruises and a fractured skull treated.

Weber and Fields last week made a radical change in their plans. They will close their New York season on the 30th of this month and make a jump to the other end of the Continent with their entire company, numbering nearly a hundred. They will open in San Francisco on Feb. 8 for a brief engagement, and then will play back East, visiting many of the principal cities.

Weber and Fields frankly state that the reason for curtailing their New York season and making this long journey is because they believe there is a larger profit awaiting them out of town, and that it is better to realize it than to prolong a stay in New York that is less profitable than usual, owing to prevailing conditions.

Weber and Fields are under a heavy expense, and while their receipts at the Music Hall have been large, they have been less than in previous seasons. Their expenses are said to be in the neighborhood of \$7,000 a week.

It was the original intention of the managers to make a longer tour this year than hitherto, but they had not expected to leave New York until March. There have been a number of applications for time at the Music Hall, and it is likely that a musical attraction will be seen there after their departure.

Overheated in the parquet during an entracte:

He: "The light of your eyes has started a blaze in my heart."

She: "Lower the asbestos curtain."

## AMERICAN ACADEMY MATINEE.

At the Empire Theatre on last Tuesday afternoon the senior students of the American Academy of Dramatic Arts appeared publicly for the fourth time in the present season and presented the one-act play, *A Queen's Messenger*, and a three-act comedy entitled *The Parvenu*. The audience was large and manifested the enthusiasm that is usual upon such occasions.

*A Queen's Messenger*, by J. Hartley Manners, has been presented before by Academy students of earlier classes, and it has also seen service on the professional stage. It is an admirable little "test piece" for young leading man and leading woman, and in the present production it served to bring forward two students, Le Roy Brayton and Jane Gordon, in a most adventurous fashion. Mr. Brayton, despite immaturity in appearance and manner, gave a certain dignity to the English Officer, and he acted the melodramatic scene, in which he fights against the effects of an opiate, with a good bit of pantomimic excellence and effect. Miss Gordon, as the Masked Lady, was true to the character in appearance, speech and manner, and her display of a variety of emotions quickly following each other was excellent.

*The Parvenu*, by G. W. Godfrey, is so stilted a comedy that the young players engaged in its presentation had no opportunity to reveal their talents for natural acting and were constantly handicapped by situations, episodes and speeches that made their efforts, however serious, seem more or less ludicrous. The story, that drags itself out through three acts, concerns the love of a girl of title for an impudent artist; the opposition of her snobbish parents, and their endeavor to compel her to marry an ill-bred millionaire; the revealing of the ignoble qualities of the nobleman and his wife; the disclosure of the noble qualities of the commoner; and finally, the triumph of love in the case of the daughter and the artist. The action of the entire play occurs in a little wooded dell lying between the estates, in England, of the peer and the parvenu.

Edwin Irving, in the role of Sir Fulke Pettigrew, proved himself, for the second or third time this season, a most promising young actor. He was a trifle stagy at times, but he revealed, through his entire performance, true dramatic instinct and considerable skill in the mechanics of acting. Waldemar C. Burkhardt played the rather more difficult role of Mr. Ledger, the parvenu, in an admirable fashion. He succeeded well in mingling low comedy with honest sentiment, and his impersonation won a deal of well-deserved applause. Gerard Saxon, as Claude Glynn, had the difficult task of portraying a leading character that, while supposed to carry the "heart interest" of the play, was not actively engaged to any considerable extent in developing the plot. In such roles the actor may scarcely do more than appear a well-bred, manly, honest gentleman—and this Mr. Saxon did excellently. Lyle Ray played the light comedy role of the Honorable Charles Tracey in a natural manner and with boyish spirit.

Lenna Wood, as the heroine, Gwendolen Pettigrew, was handicapped in much the same way as was Mr. Saxon. She portrayed the rather colorless character in a sweet, gentle and graceful fashion, however, and was as natural as the role allowed. Marjorie Butler was a sprightly, joyous and entertaining Mary Ledger, the ingenue, and Elizabeth Case gave a very capable character impersonation in the role of Lady Pettigrew.

The next Academy matinee will be given at the Empire Theatre on Jan. 21, when *The Wife* will be presented.

## GEORGE OSBORNE, JR., DEAD.

George Osborne, Jr., who was this season a member of Charles Richman's company in Captain Barrington, died suddenly in Detroit, on Jan. 11, from a complication of diseases. He had been ill for several days, but not until he arrived with the company in Detroit was his condition deemed serious. Immediately after reaching his hotel he summoned a physician, but he was found to be beyond medical aid, and a few hours later he was dead.

Mr. Osborne was a son of George Osborne, the well-known character actor who is now a member of the Alcazar company in San Francisco. He was twenty-five years of age and had already made a name for himself on the stage. His first experiences as an actor were in California where, under his father's tuition, he made rapid progress in his art. About five years ago he came to the East, and was associated thereafter with several of the best New York companies. For several seasons he was a member of the Empire Theatre company. He originated many parts while at the Empire, and his impersonations were very highly praised. During the past two summers he played with the Kingdon-Courtenay Stock company at the Empire Theatre in Albany and became very popular there. He joined Mr. Richman early in the present season and won much applause for his impersonation of Schmidt, the German servant, in Captain Barrington.

Mr. Osborne was engaged to be married to Eugenie Hayden, also of the Captain Barrington company. The marriage was to have taken place at the close of the season, and a wedding journey to the home of Mr. Osborne's parents in California had been planned. During Mr. Osborne's illness Miss Hayden cared for him with the greatest possible devotion, and she was present at his death.

Young Tobe Hoxie, true to life...\*

## ROSENFIELD AT THE SAVOY.

The Savoy Theatre's orchestra and balcony were as well filled last Sunday night as if it were the opening night of the Century Theatre (which the Savoy will be on Feb. 22), with a fine, sympathetic, intellectual audience—that is, with the best people in New York.

Mr. Rosenfeld, on being happily presented by Richard A. Purdy, spoke feelingly of his project as being in no sense a rival of the National Art Theatre, the good wishes of which he had hoped were his, as his are certainly with it, even though he may be forced by fate into inactivity in its behalf.

Mr. Rosenfeld then cheered up, and spoke indulgently of the writers of many anonymous missives to him as director (the object to "manager") of the Century Theatre, most of which he sent to the hospitals of New York and New Jersey, to dispel the gloom of the patients, but one of which he had had framed, which ran: "I wouldn't talk so much about myself if I were you," which, Mr. Rosenfeld said, was a capital refrain for a topical song; or, in dialect, a potential masterpiece, by Cole and Johnson, or Ernest Hogan, author of "A Hot Time." The rub was, how the deuce not to talk about Sydney Rosenfeld, when talking about his dream of twenty years, which in four weeks will be a reality?

Mr. Rosenfeld then read the names of his company, at the head of which are Arthur Forrest and Jessie Millward, with Boyd Putnam, J. W. Albaugh, Jr., Burton Hill, Frank Hatch, Martin L. Alspach, Rogers Lytton, George C. Boniface, William Herbert, Henry Stockbridge, Robert Rogers, Clifford Leigh, Edward M. Ellis, Otis Shadron Johnson, Briscoe, and Thomas Sidney-Florence Rockwell, Lizzie Hudson Collier, Florence Kahn, Ann Warrington, Grace Gaynor Clarke, Teresa Maxwell, Cora Williams, Ina Brooks, Mildred Morris, May Davenport, Grace Seymour, Louise Mackintosh, and Edith Ellis Baker, to say nothing of Clara Morris, when called upon. Mr. Rosenfeld then read the following letter:

My Dear Mr. Rosenfeld: With regard to the National Art Theatre project, I deeply regret your withdrawal, but I did feel a real heart-throb of pleasure news it had for you of your stock company plan. Such good news it is for the other project, too. There lies the hope of the other project, too. If my story, or extra "weeny" old dame, or elderly "Sheila" turns up that bothers you to cast, call on me. I am indifferent to printer's ink, and all types look alike to me. Do believe me, my dear sir, when I say that I am heart and soul with you in your new undertaking, and feel that success awaits you.

CLARA MORRIS.

The opening play will be Shakespeare's brilliant comedy, *Much Ado About Nothing*, to be followed by a play by an American, then by Ours, then by one by Edith Ellis Baker. If Miss Baker can write and construct a play as well as she can construct and deliver sentences, she is destined to be the first of present day American playwrights, men or women, for she captured the house in her five minutes' talk last night, by her rapid-fire delivery, her earnestness, good looks, good thoughts, grace and charm. The applause was long and sincere, and Miss Baker had to bow again and again. There is room only in a nutshell for what Miss Baker said. She advocated the doing away with the one part play, the wiping out of the centre of the stage, the indifferent or sleepy audience, the fat headed auditor. She said that one way for Americans not to be absorbed by the ever increasing foreign population was to absorb it, and that one of the many ways to go about the good, revolutionary and patriotic work was to build up a theatre and drama that will be national. At that period, the roof of the theatre tried hard to leave for Harien, agitated as it was by the enthusiastic audience. A shudder must have been Marconized across the Atlantic, into the very vitals of the foreign dramatists, for it seemed to be the glorious star spangled banner beginning of their demise.

Special matinees of *Ibsen* and George Bernard Shaw will be given in the Century Theatre, and the season will end with *Othello*. Frank Fuller said a few words, advocating biblical plays from the dramatic stories in the Bible. Mrs. Genie Rosenfeld tried to say something, but real emotion prevented more than a few words. Richard A. Purdy wound up the evening by saying: "For heaven's sake, don't let's put all our money into torches in the hands of supernumeraries into electric lights, and real bats, owls and snakes! In the sacred name of commercialism, but some of it into intelligent actors and playwrights!"

Carroll Nillson has resigned from the Century Theatre company, because Mr. Rosenfeld would not consent to her appearing in any experimental performances prior to the opening of the Century Theatre season. The Century Theatre Company of New York city was incorporated last Monday at Albany, with a capital of \$125,000. The directors are Sydney Rosenfeld, Frank Fuller, Richard A. Purdy, Brander Matthews, David B. Sicks, and Louis A. De Lehman, all of New York. Mr. Rosenfeld says that the orders for stock are coming in fast and the full amount would doubtless be taken before the opening performance at the Savoy in February. The subscribers are:

David B. Sicks, Louis M. Ogden, Frank Fuller, Louis A. Lehman, George E. Marcus, H. B. Wilson, Isaac L. Rice, Henry E. Taylor, Francis Pendleton, Thomas D. Adams, Louis Egan, Sydney Rosenfeld, Howard H. Bell, Walter S. Logan, Bert G. Maynard, R. W. Ferguson, H. W. Ranger, A. Martines, Elisabeth Marlowe, Mrs. G. C. Boniface, Mrs. Charlotte Wilbur, Mrs. Esther Herman, Alice B. Keiser, Mercedes Leigh, Genie H. Rosenfeld, Gustav Simon, Alexander Le Vino, Clifford Leigh, Hazel Morse, Richard A. Purdy, Horatio Loomis, A. Augustus Healy, Brander Matthews, Richard Hall, Frank Kee.

John H. Young has been engaged by Mr. Rosenfeld as scene painter of the Century Theatre.

Mr. Rosenfeld's assistants in stage direction will be Burton Hill, Frank Hatch, and Thomas Sidney. The business managers will be R. L. Griffin and Clark Quarrier.

## ALMOST A RIOT.

Sigmar Caruso refused in the Metropolitan Opera House to sing over again his monologue at the end of Act I of *Pagliacci*, last Friday night, deeming it to be inartistic, and the audience roared and yelled until the management was forced to call the police, when Sigmar Caruso nodded to Arturo Vigna, the conductor of the orchestra, and sang, to save his insulators in the audience from broken heads from the clubs of the police.

There are schools for playwrights, journalists, actors—why not one for audiences? Most of them need a lot of educating and display an amount of ill-breeding that is appalling.

One thing should be insisted upon by the managers: double prices for double entertainment. That would make considerate audiences out of the boorish quicker than anything else.

## A NEW THEATRE?

It is among the near probabilities, it is said, that J. L. Miller, the owner of two blocks on Broadway, between Sixty-fourth and Sixty-sixth streets, on the west side of the thoroughfare on Empire Square, will build a theatre in the rear of his present Arcade Building. The main entrance will be on Broadway, through the arcade now in the Arcade Building. In view of the fact that a company is erecting a fine theatre at Sixty-second street and Broadway, adjoining the Empire Hotel, it would seem as if Empire Square might be the coming theatrical centre.

## COWBOY NIGHT AT THE MANHATTAN.

On the "cowboy night" at the Manhattan Theatre, when all the cowboys in town will gather to see *The Virginian*, among them will be Owen Wister, Frederic Remington, Richard Harding Davis, Colonel Cody, and, if in the city, General Miles.

## PERSONAL.



WHIFFEN.—Mrs. Thomas Whiffen has been playing lately in support of Clara Bloodgood in *The Girl With the Green Eyes*. Was taken seriously ill last week in Los Angeles, Cal., where she now is. The physicians pronounced her malady pneumonia.

BELLINI.—Laura Bellini returned to New York last week after a six months' absence in the West. Miss Bellini is at present the guest of her sister, Mrs. Milton Nobles, First Place, Brooklyn.

IRVING.—Sir Henry Irving surprised the natives of Buffalo last week by cutting fancy figures on skates, on Front Lake, Seneca Park. He was as graceful and active as a youth.

ALDRICH.—Mildred Aldrich, a well-known Boston newspaper woman, now living in Paris, made the American version of *The Secret of Polichinelle*, produced under management of James K. Hackett last week in Pittsburgh with success.

ELLIOTT.—Maxine Elliott may appear in *Her Own Way* next Spring in London.

CALVÉ.—Madame Calvé sailed for New York on the *Touraine* last Saturday, to sing under Herr Conried's management.

ANGLIN.—Margaret Anglin sailed for England on the *Celtic* last Wednesday, to be gone until next Autumn, when she will return to star under the management of Frank Perley.

LEICESTER.—Frances Hamilton's appearance in *A Doll's House*, to be produced at the Manhattan Theatre, Tuesday afternoon, Feb. 2, is to be under the stage directorship of Emilie Leicester.

RUSSELL.—Edmund Russell gave an interesting talk about the Hindoo Theatre, and Shakespeare in it, at the Lotus Club's informal Thursday night dinner last week.

WORDEN.—Florence Worden, niece of Rear-Admiral Worden, U. S. N., is to marry Edgar J. Macgregor, stage-manager of Dorothy Vernon of Haddon Hall, and retire from the stage.

BERNHARDT.—Sara Bernhardt's Memoirs are to be published in the Autumn, if the author doesn't change her mind. If well written, it ought to be the book of the young century.

BROWN.—Colonel T. Allston Brown, the veteran agent and stage historian, was married in this city on Saturday, Jan. 16, to Cecilia Gerson, a non-professional. The ceremony took place in the residence of the officiating clergyman, and only the immediate relatives of the bride and groom were present.

SEFTON.—Lillian Sefton, of the Red Feather company, sang the principal role in that opera at Syracuse on last Tuesday and Wednesday evenings, owing to the illness of Grace Van Studdiford, and made a favorable impression.

DUSE.—Duse has been winning fresh laurels in Florence, and the Florentines are about ready to present her with a gold statue of herself, with carbuncle eyes and diamond tears, when she parts from the intellectual but undesirable D'Annunzio.

SOTHERN.—E. H. Sothern was attacked by a severe sore throat last Saturday at the Harlem Opera House, and with great difficulty finished the matinee. Last night, to-night and to-morrow night's dates had to be canceled.

WIEHE.—Charlotte Wiehe has decided to go straight from Canada to New Orleans, thence to Mexico and Havana.

PARKINSON.—Elizabeth Parkinson, of Kansas City, Mo., who is a pupil of Madame Marchesi, and made her debut just a year ago in a Paris comic opera, last week signed a three years' contract to sing in Covent Garden, at the beginning of the coming season.

BRADLEY.—Leontine Bradley, who has been so long one of the Castle Square Theatre, Boston, favorites, expects to return to a New York engagement next month.

REDMOND.—H

## AT THE THEATRES

To be reviewed in THE MIRROR next week:

THE TAMING OF THE SHREW	Lyric.
THE SECRET OF POLICHINELLE	Madison Square
OYMPHE	Knickerbocker
RANSON'S FOLLY	Hudson
SERGEANT KITTY	Daly's
AN ENGLISH DAISY	Casino
BY RIGHT OF SWORD	American
THE STAIN OF GUILT	Fifty-eighth Street
PAUL REVERE	Murray Hill

### Irving Place-Liselott.

Comedy in three acts by Heinrich Stobitzer. Produced Jan. 12.

Louis XIV	Julius Kohler
Philip of Orleans	Otto Ottbert
Elizabeth Charlotte	Hedwig v. Ostermann
Marquise de Montespan	Marie Kieschauer
Madame Scourz	Marie Reichardt
Loren de Rathsmannen	Clara Schmid
Countess de Grancal	Richard Schmid
Marshallin de Grancal	Camilla Dalberg
Count Lassan	Otto Meyer
Baron d'Anvray	Alfred Abel
Chevalier Pontigny	Eugen Hobenwartz
Count La Garde	Franz Kierschner
Chevalier de Lorraine	Arthur Holt
King's attendant	C. Muth Ackermann
Luk's attendant	Louis Koch
Majordomo	Jacques Lemoine
Majorix	Heinrich Heineck
Chef	Heinrich Heineck
Mistress of the keys	Marie v. Wegen
Mistress of the robes	Lina Haenseler

*Liselott*, a comedy in three acts by Heinrich Stobitzer, was produced for the first time in America at the Irving Place Theatre last Thursday night. It promises to repeat here the great success it won abroad. There are several reasons for this. The comedy is, in the first place, amusing. The first act moves rather slowly, until the entrance of *Liselott*, but before she has appeared on the scene there is little excuse for not yielding to the risibilities. It is true that she becomes serious at times and preaches, but the author quickly steers his craft away from the danger point and soon has it dancing merrily on the safe sea of farcical complication. The last act is particularly good. While the situations are not strikingly original, they are well worked up, and the dialogue fairly sparkles. A second reason for the approval so generously bestowed on the play is the fact that it appeals to German national pride and prejudice. The German princess, sound-hearted, clear-headed, hating sham and affectation, is sharply contrasted with the shallow, worldly-wise courtiers of the court of Versailles. She is like a wild-flower, suggestive of fresh air and out-of-doors, transplanted to the heavy air of a conservatory.

Historical characters are introduced into the play, but no attempt is made at historical verity. We are shown Louis XIV and his mistresses, Maintenon and Montespan, neither of whom resembles the original except in name. A picture of a corrupt time at a corrupt court, the play is nevertheless free of anything offensive or suggestive.

King Louis has, for reasons of state, arranged a marriage between his brother, Philip, Duke of Orleans, and Elisabeth Charlotte, a German princess. The Duke has found it impossible to rid himself of his former mistress, Madame de Grancal, who continues to live in the same house with the newly married pair. Elisabeth, known at home by her intimates as *Liselott*, finds the conventions of the French court strange and refuses to bow to them. The courtiers, on the other hand, call her barbarous and are never tired of laughing at her eccentricities, while, at the same time, they stand in wholesome dread of her sharp tongue, of which she makes free use. She shocks her husband, a shallow fop, who drinks elixirs of beauty brewed by himself and composes ballads for the King's amusement, by her public display of affection for himself. She even—horrible to relate!—assumes not nominal, but real, charge of the household, as, according to her lights, the German housewife should do. The King is won by her honesty and naivete. Finding her husband and Madame Grancal in a compromising position, she orders the lady from the house. Philip declines to allow her to go, so Elisabeth decides to return to Heidelberg. The King is called in to close the breach, and he advises the young wife to curb her tongue, to dress becomingly, meaning after the French fashion, and to employ the arts of coquetry. Elisabeth follows the King's advice and soon has her husband at her feet.

The comedy was very well acted. Hedwig von Ostermann as Elisabeth and Otto Ottbert as Philip had parts well within the range of their abilities. They exhausted all the comic possibilities of their lines and played brilliantly and spiritedly. Julius Kohler was a dignified King. Royal personages are always difficult to portray, and for that reason Herr Kohler deserves all the more credit for the skill with which he handled the role of the Grand Monarch. Camilla Dalberg was a capable Madame de Grancal.

The costuming and staging were excellent.

### Broadway—The Medal and the Maid.

Musical comedy in two acts. Book by Owen Hall. Music by Sidney Jones. Produced Jan. 11.

Merva Sunningdale	Ruth Vincent
Josephine	Cecil Engelhardt
Mrs. H. H. Thompson	Jeannette Lowrie
Elsie Pantincouche	Emma Carus
Simon Pantincouche	Edna McClure
Admiral Lord Belton	James T. Powers
Allen Blythe, R. N.	W. T. Carleton
Levantor	Cyril Scott
Darlen	Ignacio Martinelli
Lionel Habblcombe	Stanley H. Folde
Sergeant	Tom Tuerck
Jungo	Frank D. Nelson
Kulin	George Jackson
Gordon	C. W. May

*The Medal and the Maid*, one of the most successful musical comedies of recent seasons in London, was presented for the first time in New York at the Broadway Theatre last Monday night. The usual large gathering of optimistic musical comedy first-nighters filled the auditorium, and there was the customary first-night applause after almost every musical number that was sung. It was clear, however, that this demonstration was chiefly caused by the energetic ushers. Despite its English success the piece did not win here a great deal of genuine favor.

The libretto of *The Medal and the Maid* is from the pen of Owen Hall—he who wrote *Florodora* and *The Silver Slipper*—and the music is by Sidney Jones, composer of *Sam Toy* and *The Geisha*. Neither of the collaborators equaled his earlier work, for although *The Medal and the Maid* has excellent points, it has little brightness and scarcely any originality to command it. The music is pretty—but conventional. The book is clean—but tiresome. By the aid of the scene painters, costumers and an excellent stage-manager many attractive pictures were provided, yet to the eye as well as to the ear the production seemed reminiscent.

The story of the comedy is rather involved, and to follow it demands closer attention than the majority are inclined to give. The action takes place at a girl's boarding-school at Cannes, and on the mythical island of Karagovina. In the first act the heroine, Merva Sunningdale, arrives at the school from India, having been enrolled as a pupil by her guardian, Lord Belton, whom she has never seen. Merva has little taste for scholarly pursuits—even such as are in favor at a fashionable young ladies' seminary—and to escape her fate she persuades a poor flower girl, Josephine, by name, to change places with her. Josephine possesses a Balaklava medal, which was given to her by her dying mother as the only clue to the identity of her father—an English naval officer, who wooed and won and went away after the fashion of many sailors. The officer in question is, of course, none other than the guardian of Merva, Lord Belton. Lieutenant Allen Blythe, son of Lord Belton, has by chance met Merva on shipboard, and has fallen in love with her, which is precisely what his father wishes him to do. But the mixing up of the identities of Merva and Josephine causes a sorry tangling of love

affairs, and Lord Belton is led to work against his own plans by insisting that Allen shall marry the disguised flower girl.

In the second act all of the characters are transported to the Island of Karagovina, where Josephine was born, and where Simon Pentwezel, the principal comedy character of the play, has purchased an estate. The Island is ruled by a brigand named Darlen, who upon the arrival of the visitors promptly makes prisoners of them, and prepares to hold them for ransom. It now appears that Darlen is the brother of Josephine's mother, and that to obtain possession of certain estates he must obtain the low-priestly medal. After much working at cross purposes, both in business and love affairs, Merva and Josephine make known their true identities and a happy ending is accomplished.

Among the musical numbers were several of a very pleasing sort—notably a duet between Merva and Josephine in the first act, and a bass solo by Darlen in the second act. However, the number that won the chief plaudits of the multitude, and that must in justice be recorded as "the hit of the show," was an interpolated song entitled "Zanzibar." It was written by Will Cobb, and was sung by Emma Carus. The melody—a direct descendant of the well remembered tune in Nessler's "Der Trompeter von Sikklingen"—was caught by the gallery boys, and was immediately adapted by them to whistling purposes. The "business" that accompanied the song—a number of girls, dressed to resemble monkeys, rolling about the stage—amused the auditors, and the chorus was demanded again and again until the singer was exhausted.

In the role of Simon Pentwezel, manager of a second-hand clothing establishment, James T. Powers, who was "featured," was again unfortunately cast. The character is not involved to any considerable extent in the plot of the piece, and its humor is therefore without proper foundation. The role bears many evidences of having been written in, or at least very greatly elaborated, to fit the comedian. Mr. Powers worked hard and employed his entire stock of odd graces and tricks of voice and gesture to good purpose. The laughs he won were his own achievement. He was hampered rather than helped by the role.

Ruth Vincent, who originated the role of Merva in London, made her entrance upon the American stage in the same character. She proved to be an attractive person, of a thoroughly English type, with a pleasing manner and considerable vivacity. She is possessed of a sweet and well trained voice, and her singing and extremely graceful dancing won for her a deal of applause.

Ignacio Martinelli was delightful as Levante, a Greek music master, and he made a decided success in his song, "Any Sort of Girl." Cyril Scott looked and acted well, and sang handsomely in the role of Allen Blythe, and the same may be said of W. T. Carleton as Lord Belton. Stanley H. Folde displayed a splendid physique and a superb bass voice as Darlen, the bandit. Tom Tuerck was a youthful, sprightly and thoroughly attractive Lionel Habblcombe, the juvenile.

Cecil Engelhardt as Josephine was picturesque in appearance, graceful in her acting, and her singing was a delight. Jeannette Lowrie was a remarkably pretty Miss Ventnor, and, considering the fact that she played the role on short notice, her impersonation deserves praise. Emma Carus played the part of Mrs. Habblcombe with sufficient dramatic skill, and in the "Zanzibar" song she made, as has been said, the success of the evening. The minor roles were in good hands. The chorus was large and pretty, and frequently sang off the key.

### Third Avenue His Sister's Shame.

Melodrama in five acts by Doré Davidson. Produced Jan. 11.

Mooney	Emmett Shaeffer
Jack	Robert Ely
Victoria Trent	Mathilde Weffing
Lambert Courtland	Albert Andrus
Arthur Lester Courtland	Herbert Bethny
Natalie Clayton	Helen Young
Little May	Baby Virginia
Edna Edward Courtland	Blanche Cochran
Penny	Ethel Jackson
Matthew Stoneman	Richard Cochran
Marion Stoneman	Gertrude Holland
Little Arthur	By Himself
Joshua Clayton	Robert Ely
Chuff	Daisy Lovering

*His Sister's Shame*, a melodrama in five acts by Doré Davidson, was produced last Monday night at the Third Avenue Theatre. The story tells of a half-crazed boy on the track of his sister's betrayer, and of how he finally avenges his sister's honor by killing the particular villain—one of the many in the play. The "sister" does not appear. But Dan and Bessie Kelley, with Baby Virginia, do, in speculations. The first act is in Lynn; the second in the swell part of Boston; the third in what Rufus Chouteau called "the Rob Roy district," South Boston; the fourth in the White Mountains, and the fifth in the home of Naomie.

The company could not have been fitted better to the parts if they had been born to play them. Daisy Lovering played Chuff, and was busy every minute, making good. Everything, from a wedding ring to an avalanche, is in *His Sister's Shame*, and thunders of applause greeted it and the efforts of a hard-working company.

### West End Grand Opera.

The farewell week of the Henry W. Savage Grand Opera company at the West End Theatre opened with Tannhauser last Monday evening. This Wagnerian opera does not lend itself to the English words as well as some of the other operas of the company's repertoire. However, a smooth even performance was given to the customary enthusiastic audience. Mr. Schenck conducted.

On Tuesday evening the ever popular and pretty Bohemian Girl was delightfully presented. Jane Lane Brooks as Arline was a charming gypsy girl. Her make-up was clever and she sang the role in a finished manner. Josephine Sheehan was a picturesque Thaddens, and his art largely overcame the effects of a bad cold. As Devil's hoof, Francis Boyle brought out all the humor and deviltry of the part, to the merriment of the audience. Marion Jvel was pretty as Queen of the Gypsies as well as up to the mark vocally. Winifred Goff's rich quality of voice was heard to advantage in the role of Count Arnhelm. The other operas of the week were repetitions of the present four weeks' successful presentation of grand opera in English.

The attraction this week at this house is Alice Fischer in *What's the Matter with Susan?*

### Metropolis—Soldiers of Fortune.

Soldiers of Fortune was given at the Metropolis last week under the management of H. B. Harris and played to very good business. The piece was reviewed at length on the occasion of its production in New York at the Savoy Theatre, in March, 1902. Several of the original cast are still with the company. Macey Harlan as Captain Stuart handled in a very satisfactory manner the most interesting role in the play. Byron Mendoza of Thomas Lawrence was carefully done, with dramatic power. Edwin Brandt, in the role of Robert Clay, was deliberate and convincing. The Captain Burke of Lawrence Sheehan was marked by amusing drollery. Del De Louis as Mac Williams gave a brisk and humorous rendering of his part. The role of Madame Alvarez was presented by Helen Ware in a very intelligent and effective fashion. The Hope Langham of Katherine Raynor was taken in a charming and spirited manner. Other roles were well filled by George De Long, Lillian Thaxter, Frank King, Wm. Meagher, Willis Brown, Harry Hart, Percy Barbat, Daniel Jarrett, and Howard Ober. This week, Our New Minister.

### New Star—The Wayward Son.

Neil Twomey's melodrama, *The Wayward Son*, which was produced at the Grand Opera House some weeks ago, was seen once more and drew a series of large audiences. Mr. Twomey in the title-role was well received, and Edward O. Hav-

erly carried off the comedy honors. Helen Rayome, Henrietta Tedro, Maude Carey, Lillian Schowelin, Hazel Sherwood, Ernest Allen, James Norval, George Leigh and others did good work. The current attraction is Joe Welch in *The Peddler*.

### Fifth-eight Street—The Sign of the Four.

East Side theatregoers were treated to a feast last week when *The Sign of the Four*, with Walter Edwards as Sherlock Holmes, was produced at this house. Big audiences were the rule at every performance. Mr. Edwards gave a grand performance, his good work winning much applause. Georgine Brandon as Mrs. Sholto also played well, as did Charles D. Coburn as Dr. Watson, Van H. Kinzie as Athelny Jones, Frank Tucker as Jonathan Small, Agnes Porter as Higgins, and Mabel Hazlett as Mary Marston. This week, *The Stain of Guilt* is in the attraction.

### At Other Playhouses.

ACADEMY.—Way Down East will next week be succeeded by Checkers.

FOURTEENTH STREET.—Andrew Mack began an engagement here last night (Monday) in *The Bold Sugar Boy*.

MANHATTAN.—The Virginian is crowding this theatre, and is one of the few great successes of the season.

### IROQUOIS FIRE INVESTIGATION

During the past week the Coroner's Jury in Chicago continued its investigations in regard to the Iroquois Theatre fire on Dec. 30, and gathered a vast amount of testimony from the officials of the city and the employees of the theatre. The principal fruit of the week's work was the bringing to light of the deplorable carelessness existing in the several city departments concerned in the examination.

The Commissioner of Buildings, George Williams, admitted that he had never carefully examined the plans of the Iroquois Theatre. He further admitted that violations of the building ordinances were permitted because his department is not adequate to enforce the laws. Fire Chief William H. Muschow defended himself for neglecting to inspect the Iroquois Theatre by declaring that he had not been notified by the Building Department to make such inspection. He excused himself also by saying that his duties were more than he could properly attend to. Mayor Harrison admitted that he had known since Nov. 2, when a report was made to him by the Building Commissioner, that every theatre in Chicago was breaking the law. The report was passed over to the City Council on Nov. 2, and has been under consideration ever since. Action upon it has been delayed by red tape.

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The owners at Keith's Union Square, New York, this week. Owing to the rules of the Gerry Society he is not allowed to do all the tricks that he does out of town, but he manages to get in enough good work to verify the claim that he is one of the best little entertainers in vaudeville to-day. If he develops as well during the next few years as he has in the past, and grows in talent as he does in age, a very bright future may be predicted for him.

### IN BROOKLYN THEATRES.

Maude Adams in *The Pretty Sister* of Jose appears this week at the Montauk Theatre, after an absence of nearly two years.

Henry W. Savage's English Grand Opera company returns to Brooklyn this week in its repertoire of pieces open to the Amphion. The programme promises to be one of the most prosperous engagements of the season for this house. The repertoire for the week includes a wide range of operas. Three or four rows of seats will have to be removed from the Amphion parquet to make room for the large orchestra. Lohengrin will be given on Monday night and at the Saturday matinee; Carmen on Tuesday night, Il Trovatore on a special matinee Wednesday, the first of the Amphion in several years, and on Friday night, Bohemian Girl on Saturday night. The Amphion gallery has undergone the necessary alteration to permit its use for the rest of the season.

ARRAH-NA-POGUE comes to the Grand Opera House this week, with J. K. Murry in the leading role, supported by Clara Lane and a cast numbering over thirty people.

For the first time this season Mrs. Spooner will make a production of a new play. It is a four-act romantic drama called *Lady Betty*. Courtney, the hero, being two years old, is played by a baby. The story deals with the heart of one Lady Betty Rosemore, daughter of a nobleman, whose ideas for her future partner are according to his own plans, but antagonistic to the lady herself. Cecil Spooner plays the character of Lady Betty. Mr. Phillips will be Sir Geoffrey O'Malley, a young Irishman, the man she falls in love with, and becomes mother. When Lady Betty's father would have her marry Mr. Kennedy will furnish amusement as Captain Pickering, a penniless dandy. The cast is a long one, and will include every member of the large company. Special scenery has been prepared for the play, and elaborate costumes for the production.

Eugene Blair comes to the Columbia Theatre this week, with daily matinees, in the play of Zaza. Alanson, the man who kills Bernard Dufrene, is played by Charles D. Campbell. The scenes are in Devonshire, England, in George III's time; the play deals with the heart of one Lady Betty Rosemore, daughter of a nobleman, whose ideas for her future partner are according to his own plans, but antagonistic to the lady herself. Cecil Spooner plays the character of Lady Betty. Mr. Phillips will be Sir Geoffrey O'Malley, a young Irishman, the man she falls in love with, and becomes mother. When Lady Betty's

## THE MATINEE GIRL.



Ranson's Folly has at least one dramatic novelty. The stage has been offering so much of senile aberrations in the form of aged love, and delayed Autumnal sprouting in the way of middle aged first passions, that the return to that delightfully inconsequential thing, calf or puppy love, is welcome.

Ranson's Folly tells a story of boy and girl love, the sort of story that makes us sit on a footstool and stare into the fire and smile, and when we come out of the reminiscent mood, we feel very old.

That delectable first love affair seems so remote even to a matinee girl! It is the temporary of misses' size boots and braids down the back, and inordinate quantities of ice cream. It was as robust as your appetite for sweets, and it died as peacefully and painlessly as "the cat died" in the old swing in the garden.

There are none but pleasing memories of that initial love. The essence of wormwood came with the later and deeper experiences. Ranson's Folly will take you back to the lost wonderland. The excursion is worth your while, and the vehicle is safe.

The American stage has been chiefly engaged in vivisection for two or three years. It has found much joy and some money in the microscopic analysis of the emotions of a woman upward of thirty. It has left nothing to the imagination as to her grown-up affections and passions. The stage and Balzac have made of her soul a thoroughly explored country.

Yet individually she is as inscrutably charming, as though we had not studied dramatic map after dramatic map of her. Her twin chief charms, on and off the stage, are her reserves and her poise.

She will not tell her age, and there are several other things she won't tell, which reminds me of that shopworn adage, "A woman who will tell her age will tell anything."

It is the things she won't tell that make the woman of "upward of thirty" fascinating. She is a priestess of life behind a cool, gray veil of reserve. When we would approach too near her sacred personality we feel the touch of cool, forbidding fingers, and hear the whispered "Thus far," only "Shalt thou go." She has read the riddle of life, but she will not give its answer.

Another of her charms that girls envy and imitate in vain is her poise. I'll tell you how she gets it, girls. In her lone time. It is possible you don't know about a woman's lone time?

The woman who doesn't take it is fairly certain to arrive by a quick jump at a sanitarium long before she loses her wisdom teeth. Her lone time is the hour or more a woman takes from the day for herself, when she puts a padlock upon her door and lets humanity howl itself hoarse and go away.

All well-preserved women guard this hour as their most precious jewel. I would like to see any one get within shouting distance of Lillian Russell between four and five. Her servants walk on tiptoe, the door bell is muffled, and the telephone girl is ordered on her life not to "ring up."

Even Richard Mansfield has his hour just after dinner and before the theatre. It is a recuperating time, a period of letting out physical and mental stays, of straightening out tangled thoughts, of taking an inventory; colloquially, of "finding out where one is at."

I think the Christian Scientists call it "going into the silence," and it isn't the first coincidence of the two C. S.'s—Christian Science and common sense. Each contains so much of the other than it is a pity they ever diverge.

"Yes, the woman of upward of thirty has her tantalizing reserves. She has her 'lone time. That is imperative. English women take it less often and longer at a time than American women."

"A day in bed every ten days" is their recipe for health and beauty. She has her masseuse. The woman upward of thirty who hasn't her masseuse is a fool or a miser.

She doesn't permit herself emotional or other excess. She stops thinking in youthful zigzags, adhering to straight lines, as the shorter distance between the point set out from and the point to be attained. If she does all these she will remain, to all appearances, a woman "upward of thirty," if she reaches her four score. She will spare herself that pitiful breakdown, the eclipse of bright women that comes of a superfluity of cares and a scarcity of rest. And she will go on furnishing dramatic material, for she is a mine of it, the woman upward of thirty.

She has learned every art of self-control, except that un-American art of keeping the voice off high C in conversation.

There is an unpreachery preacher named Henry Frank, who lectures every Sunday night at the Professional Woman's League on "The Art of Living." He is, as I said, unpreachery, manly and nice to listen to, and he gave us one last Sunday night. "American women don't speak," said he. "They shriek."

In Harriet's Honeymoon Leo Dietrichstein resigns himself. He shows an intimate knowledge of the genus jealous woman.

In this Mr. Dietrichstein is not unique.

Every man, I suppose, has encountered a jealous woman, and suffered thereby more or less disturbance of his masculine nerves.

But the dramatist has seldom been kind to

her. He has made her a joke when she is the most tragic thing on earth.

Jalousy, with cause, is the crowning sorrow of a woman's life. Jalousy, without cause, is as serious while it lasts. Delusions are realities to the deluded.

The Matinee Girl told Clyde Fitch his *The Girl With the Green Eyes* was a complete working up of the theme of jealousy, and Clyde Fitch told the Matinee Girl he was glad she thought so, because, to his mind, it was the best play he had ever written—and both told the truth.

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While on the subject of *The Girl With the Green Eyes*, the dispatches said that Mrs. Clara Bloodgood (in private life Mrs. William Laimebeir) had left the stage temporarily because her "Billy" was ill.

It is the second time she has left the stage to nurse a sick husband, only they were different husbands, and the other one died.

The dispatches said that Ida Conquest was playing her role, but they didn't tell of Miss Conquest's three days' jump to Salt Lake City, where she arrived with her hat boxes twenty minutes before the curtain rang up in the old theatre that Brigham Young built; nor how, after the breathless performance, she took the midnight train for San Francisco. I am always glad to hear of Ida on the Pacific Coast. They like her there.

One society girl who tends and mobed, and American beautified her on the west coast gave her a nickname that has clung. Suggested perhaps by her ash blond hair, delft blue eyes and classic profile, she named her the "ice maiden."

It isn't a misfit, that name. She is essentially of Saxon temperament. There is nothing remotely Latin about her. I wonder why Charles Frohman is so dog-in-the-manger-ish about her. If he can't or won't give her a role to her liking, why does he keep her from managers who think they have glove-fitting parts for her, by that "contract" dodge of his?

It's very selfish of Charles and hard on Ida. Concerning the unjustice of managers, I am reminded of what his chief comedian said ruefully of one of them. Rubbing his chin when "the old man" was mentioned, he said: "Huh! Just? Yes, he's just. Kick a man one day and give him \$5 the next, and it never happened."

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The gowns were prettier, and the "feed" a better one than ever before at the last Twelfth Night. The skits were as bad—I mean as good—and there was as much highly seasoned gossip.

"He's here without her—what does that mean?" "Do you suppose they—" "The judge said—sh! here they come." "Oh, my dear Mr. —, how's your voice?"

Alice Fischer was in the receiving line, and I was glad of it. So was everybody. She's such a big, radiant dear, and the rousing smile she gives you, and the way she says, "I'm glad to see you," as though she really meant it, sends the fluid in your auricles and ventricles up to Summer temperature.

I'd rather take a dose of Alice Fischer than all the barrels of specifics ever concocted to chase the blue devils.

I thought I caught a glimpse of Mr. and Mrs. Edwin Milton Royle. They are the real Kendalls of America, and about the only ones the Matinee Girl knows.

But one thing happened that sent the chills galloping up and down my spine. A star and the playwright who cut and fit her play last year stood side by side when another star approached.

"How dee do, my dear!" said the second star, with the high handshake. "I haven't seen you in your new play. You were sweet last year, but, oh!"—crescendo accelerando—"what a bad play!"

Amelia Bingham and her husband were there, and Lloyd was saying for the steenth time in my hearing: "I'd rather be Amelia Bingham's husband than President of the United States."

And I overheard part of the companion story: "She's an artist with her brush, too. Many's the time in the old days that when we were stranded she's painted us out of town. You see I was the first actor in the family, and she only traveled with us until one night the leading woman was ill, and she took her place. That was at Pittsburgh. The next morning a critic said: 'Amelia Bingham's acting in that company was like a diamond in a bracelet of brass.' Then I quit acting."

That proves the power of the pertinent paragraph.

## THE MATINEE GIRL.

## CUES.

Claude D'Naire has been ill with typhoid fever during the past few weeks, but is now out of danger.

Ernest Lamson's house at Phoenix, Ariz., was partly destroyed by fire Christmas night.

The Bostonians produced a new opera last night at St. Paul, entitled *Queen of Laughter*.

Former District Attorney Olcott was appointed last Thursday receiver for the Auctioneer.

Fire destroyed the new McIntyre Opera House and Hayre Hotel, besides numerous other buildings, Jan. 14, at Hayre, Mont.

Edwina Paul, the nine-year-old daughter of Logan Paul, remembered as the little mother in *The Fatal Wedding*, was taken ill with the measles at St. John, N. B., last week, and Little Lord Fauntleroy, in which she was to play the little lad, had to be postponed and Piney Ridge substituted.

Kilroy and Britton's *The Aristocratic Tramp* company deny that they have closed, and say that they are booked to May 15.

The new Blinn Theatre, at Frankfort, Ind., will be opened Jan. 22 by The Prince of Pilsen company.

Rehearsals for *The Garden of Lies*, with Henry Miller in the star part, went on last week at the Garrick.

Maude Amber, who has just finished a two-year engagement as leading lady at Fischer's Theatre, San Francisco, was granted a divorce from Ira Pearl Wilkerson on Jan. 7, 1904.

James A. Horan lost his suit, brought to restrain Virginia Earle and her managers from producing *Sergeant Kitty*, last week. The decision was handed down by Justice Fitzgerald, and *Sergeant Kitty* was produced at Daly's Theatre last night.

Adele Ritchie was engaged for the leading role in *Gloria* last Wednesday. Perhaps her dance in *My Lady Molly* did it for her.

Max Figman was engaged last Wednesday by France Hamilton to play the part of Helmar in *A Doll's House*, at the matinee to be given at the Manhattan Theatre, Tuesday, Feb. 2.

H. A. Wickham, manager of the Mr. Jolly of Joliet company, is seriously ill with pneumonia in a hospital at Dubuque, Iowa.

Owen S. Fawcett was obliged by illness to retrace last week from the east of Robert Emmet, and has gone to his farm at Flat Rock, Mich., to recuperate.

Ernest Lamson in *Young Tobe Hoxie*.\*

## LONDON.

## Gawain's Gential Gossip-Sketch Producers Prosecuted.

(Special Correspondent of The Mirror.)

THE MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

LONDON, Jan. 9.—The principal topic of the week here has again been the fire scare caused by the recent memorable disaster in Chicago. Letters convincing more or less panic rebutting epithets from theatrical and variety managers eager to prove that their especial amusement resorts are in every way safe if no one else are, together with sundry, more or less sapient suggestions have crowded the columns of the daily and weekly papers.

By way of diversion from the painful topic with which I have lately again been compelled to start—we have had some more presentations of music hall sketch producers by theatrical managers. The two latest sketch defendants to be tried were the manager of the big New and Stoll New Cross Empire (on the far south-east of London) for having dared to produce a sketch called *The Dandy Doctor*, and the manager of the South London Palace, a very cheap music hall in the heart of the ancient and not too sanitary squalor borough of Southwark, where some five hundred years ago good old Chaucer started his grand old Canterbury Tales.

I have not, however, yet had cause to report to you that there has been any litigation on the part of the Theatrical Managers' Association against Theatrical Manager Charles Frohman for having permitted and been paid for your American-made stage play called *Themselves to be played at the Tivoli*. But I have to report that this very week this T. M. A. has by means of threats or cajolery caused the Tivoli management to withdraw the far less stage-playlike sketch called *The Moonspell*, thereby throwing thirty players out of work at the worst time of the year!

Not have I heard of any legal action being taken against Theatrical Manager Curzon, who last Monday allowed, and advertised, the fact that he had permitted your other American-made playlet called *Three of a Kind* to be produced at the huge Canterbury Music Hall, hard by Westminster Bridge, not the one that Wordsworth wrote a sonnet about, but the later bridge *Three of a Kind*, played by a company quite English, you know, proved a distinct and deserved success; and as my esteemed young vandale friend and colleague, "Revonus," will doubtless be alluding thereto in more detail in another page of *This Mirror*, I hereby quit the subject.

I regret to have to report the deaths this week of Seeley Griffin (variety artist), Ada Clare (a member of one of George Edwards' touring companies), Captain Richard Bambridge (sometimes a manager of certain Manchester theatres and sometimes a champion amateur actor and boxer in your States), Fred Danglerfield (a scenic artist well known on your side), and of Emily Cross, an old-timer (but still comparatively young) Savoy actress.

The new plays looming in the near future include the following: *The Question and Bohemians* (the latter an adaptation of a Sarah Bernhardt play) at the Court to-night, *Swift and Vanessa* (a long promised play written around the author of *Gulliver's Travels*) at the Royal on Monday afternoon, and *The Duke of Killie-Krankie*, by Captain Robert Marshall, at the Criterion next Saturday; *Billy's Little Love Affair*, formerly *Impudence*, being withdrawn to-night.

Other new plays promised include *The Love Birds* by George Grossmith, Jr. and Raymond Rose; at the Savoy, with your smart Citizen and Citizeness, George Fuller, Golden and Blanche Ring in the principal roles.

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## ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The New York Chapter of the Alliance held its forty-third regular service last Sunday evening, Jan. 17, at Zion and St. Timothy Church, Episcopal. The Rev. Joseph Bushton, L.H.D., preached the sermon, taking for his subject, "The Salt of the Earth." The service was well attended.

In place of the regular monthly reception this month, there will be a chapter meeting at the Parish House of Zion and St. Timothy, 336 West Fifty-sixth Street, between Eighth and Ninth avenues, on Thursday afternoon, January 21, from three to half-past five o'clock, when the general secretary, Rev. Walter E. Bentley, will give a résumé of his remarkably successful tour, in the interests of the Alliance, through Colorado, Kansas, Missouri, Kentucky, Illinois, Wisconsin, Ohio and Pennsylvania. There will also be other addresses, followed by refreshments. All members are earnestly requested to be present and bring their friends.

The regular weekly tea was poured at the headquarters last Thursday by Eloise Oldcastle, and among those present were: Agnes Summer Geer, Mrs. C. H. Spofford, M. Louise Ewen, Mr. and Mrs. Forbes Curtis, Hannah Wylie, Grace Addison, Estelle Sprague, Rosa Rand, G. D. Winn, E. B. Lyman, Rev. F. J. Clay Moran, Rev. Charles A. B. Hart, Jean Burnside, Edyth Totten, Bertha Livingston, and many others. With the exception of next Thursday, Jan. 21, tea will be served as usual.

The Boston Chapter of the Alliance held its monthly service last Sunday evening in the Church of the Advent, Boston. The Rev. W. H. Van Allen preached the sermon, in which he emphasized the necessity of the co-operation of the public with the people of the stage for the uplifting of the drama.

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## MRS. GILBERT'S ILLNESS.

Mrs. G. H. Gilbert, the noted and much beloved old actress, who has this season been playing in *Mice and Men*, was attacked by bronchitis last Wednesday, in Washington, and was obliged to keep to her apartments in the Hotel Raleigh for the remainder of the week. As soon as it became known that Mrs. Gilbert was ill messages of sympathy came to her from hundreds of friends and admirers in all parts of the country, and Mrs. Roosevelt sent from the White House a large bouquet of roses to the veteran actress. On Sunday Mrs. Gilbert had so far recovered that she hoped to come to New York within a day or two. She fully expects to return to her work in the coming production, at the Garrick Theatre, of *The Younger Mrs. Parling*.

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## NEW ACTORS' SOCIETY HOME.

The Board of Directors of the Actors' Society decided last week to put forward with all possible haste the plan for building a new home for the organization. The present quarters are far too small for the needs of the society, and it is proposed that the new building shall be of very much larger proportions. At a meeting of the society on Sunday night a change was made in the by-laws that will make actor-managers eligible to election on the Board of Directors.

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## PRIZE PLAY TO BE PRODUCED.

Arrangements have been completed for the production of the *Theatre Magazine* prize play, *The Triumph of Love*, by Martha Morton, at the Criterion Theatre on the afternoon of Feb. 8. The cast will be an extraordinarily strong one, and will include Tyrone Power, Madlyn Arbuckle, George Backus, Robert Peyton Gibbs, F. F. Mackay, R. M. Kennedy, Minna Gale Haynes, Katherine Gray, Jeffreys Lewis, Drina De Wolfe, Helen Winter, May Davenport Seymour and Grace Hyer.

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## COURT.

Frank Meadat of Suzy company, of last week in *Love and Death*, performed without pay from an orchestra.

Henry





## THEATRES AND MUSIC HALLS.

Tony Pastor's.

Charles H. Burke, Grace La Rue, and the Inkley Boys head the bill, and Charles E. Colby and Allie C. May are an extra attraction. Others are Prevost and Prevost, Mr. and Mrs. Buckley, O'Rourke and Burnett, J. M. Norcross, Meakin and La Mar's Minstrels, Mr. and Mrs. Stuart Darrow, Martine and Balino Schaefer, Stilwell and Schaefer, Tanner and Gilbert, Le Roy and Walby, and Mr. and Mrs. Nello, and the American vitagraph.

## Keith's Union Square.

Edmund Day and company, in Mr. Day's own sketch, Old Shipmates, head the bill. Others are Joe, Myra and "Buster" Keaton, Basque Quartette, World's Trio, Manning's Entertainers, Charles M. Ernest, Mayme Remington and her pickaninnies, Sylvano, Wood and Ray, Two Lamontas, John Le Clair, Lizzie Wilson, Reno and Smith, Chalk Saunders, and the biograph.

## Proctor's Twenty-third Street.

Stelling and Revell, gymnasts, and Canfield and Carlton, in The Hoodoo, are the features of a bill embracing McWatters, Tyson and company, the Four Otto's, Lotta Gladstone, James B. Donovan, Cherry and Bates, Al. Rano's dogs, Nate Leipzig, Major Burke, the Mexican Troubadours, Dalton, Si Stebbins, and the kalatechroscope.

## Proctor's Fifth Avenue.

Lady Windermere's Fan is this week's attraction, with a cast including Lotta Linthicum, Malcolm Williams, Joseph Egerton, Rose Stuart, Gerald Griffin, Albert Howson, Alice Gale, Loretta Healy, Julian Reed, Albert Roberts, Lucille Veronica, Margaret Kirker, Bella De Frates, Marie Bertrand, and others. In the olio are Eleanor Falk, Madame Emmy's pets, Mr. and Mrs. Browning, Ramsetta and Arno, the Maginleys, Conroy and Pearl, and the kalatechoscope.

## Proctor's 125th Street.

Champagne and Oysters, the old four-act comedy from the French, is this week's offering by the stock company. The cast includes all the favorites. George Primrose is heavily featured, and presents his act with the Foley Brothers. Baby Lund, Treloar, John Geiger, and the kalatechoscope are also here.

## Hurtig and Seamon's.

Charles Dickson and company, in Heart to Heart Talk, by Jerryd Shepherd, head a bill, including Billy B. Van and Rose Beaumont, the Four Bands, the Adonis Trio, T. Nelson Downs, George C. Davies, Ballerini's dogs, Clara Ballerini, Miles and Raymond, Trask and Gladden, and the vitagraph.

## Weber and Fields'.

The all-star stock company in Whoop-Dee-Doo and Waffles is in its last weeks. The notable cast still includes Weber and Fields, Peter F. Dailey, Evie Stetson, John T. Kelly, Louis Mann, and Lillian Russell.

## Circle.

Caserlin's orchestra of twenty lady harpists make their debut in this borough as a vaudeville attraction. Adelaide Herrmann, Queen of Magic, is a special feature. The bill also includes Eva Williams and Jac Tucker, Frank Bush, Brothers Schenck, Golden Gate Quartette, Billy Link, Matthews and Ashley, Cunningham and Lord, and the vitagraph.

## LAST WEEK'S BILLS.

**TONY PASTOR'S.**—Those genuine Irish comedians, Callahan and Mack, were the stars of a good comedy bill and made the biggest kind of a hit. Their humor is not made up of worm-eaten gags, but is simply a natural conversation, such as might take place between any two Irishmen with a sense of humor. They always meet with approval at Pastor's, where the patrons are particularly discriminating when it comes to Irish turns. Tim McMahon and Eddythe Chappelle were a special added attraction, and it is needless to say that their success was most emphatic. Miss Chappelle has a most pleasing, refined manner, and Mr. McMahon's good-nature never fails him. Their joint efforts are always sure to hit the bullseye of popular favor. The Adonis Trio, who will soon leave for Europe, kept the house in roars with their crazy batch of nonsensicalities. Mudge and Morton were entirely successful with their songs and musical selections. Miss Morton deserves special mention for her elaborate costuming. Charles B. Lawlor and his two clever daughters scored a pronounced hit. Mr. Lawlor has evidently spent much time and taken great pains in the coaching of the girls, as they showed marked improvement. The Three Madcaps danced and contorted in a sprightly manner. The Savoys did a lively skit called An Easy Thing. Muller and Corelli, Doll and Burden, Chris Lane, Raleigh and Beard, Professor Donar, and the musical Thor. The vitagraph had new views.

**KRITH'S UNION SQUARE.**—Frederic Bond and company reappeared in a condensed version of My Awful Dad. While it is a very good sketch, it would not be at all out of place for Mr. Bond to give us something new every time he comes around. During his long connection with the Proctor Stock company he put on hundreds of plays, and it seems strange to find him sticking to the same old act, like the most hardened vaudevillian, who comes up smiling year after year with the same old "goods." Arthur Buchanan, George Benton, and Ethel Tassin assisted Mr. Bond very successfully in My Awful Dad. Mr. and Mrs. Mark Murphy scored heavily in the very funny act, Why Doogan Swore Off. Mr. Murphy has a monologue during the action of the sketch that is as funny as anything he has ever done. Mary Desmond, a young Irish vocalist, made her American debut with much success. She has a rich and well cultivated voice, under perfect control, and sings ballads admirably. Her appearance and manner are very pleasant. One of the best-liked numbers on the bill was that of Harry Le Clair, who always works very hard and generally carries off his share of the honors. It was some time since he has been seen at Keith's, and his reception was most cordial. His very vivid portrayal of the eccentricities of an old hog who has sunk to unspeakable depths "All Through Stickin' to a Sailor," brought down the house. His other well-known impersonations also scored. Rae and Broache won their share of the laughs with A Woman of

Few Words, in which Miss Broache does some remarkably good work as a talkative wife. George Wilson, the popular minstrel, had his merry laugh with him, and it proved contagious as usual. His dissertation on topics of the day contained many happy hits. Theodore Smith and Miss St. George were more than well received in their very taking musical act. Miss St. George's song, with harp accompaniment played by herself, was excellently done. The Pantzer Trio deserve special mention for an act full of good acrobatic and contortion work. Mr. Pantzer's backbone is surely made of rubber, judging by the reckless way in which he disregards the danger of cracking it through his devious twistings and turnings. Others who contributed good acts were Klein and Clifton, comedy dancers; La Veen and Cross, physical culturists; the Haldabura Family, clever Russian dancers; Owen Mitchell, ventriloquist, and John Hoey, eccentric comedian. The biography had new and timely subjects.

**PROCTOR'S TWENTY-THIRD STREET.**—George Primrose, assisted by his very clever pupils, Johnnie and Willie Foley, headed the bill. Mr. Primrose's graceful dancing and that of the boys won unanimous applause, and their efforts brought an amount of enthusiastic approval. T. W. Eckert and Emma Berg appeared in their very successful Japanese operetta by Lamb and Pettie, called Little Peep Weet. Mr. Eckert's performance on the piano with the attachments was the feature, but the good singing of himself and Miss Berg, together with the bright dialogue and the effective special setting, combined to make the sketch eminently pleasing. J. K. Hutchinson and Hollida Bainbridge, who have recently returned to vaudeville, were seen once more in Edmund Day's very smart sketch, Raising the Wind, which was fully described in THE MIRROR when it was first presented some months ago. Both Mr. Hutchinson and Miss Bainbridge are clever players, and this sketch affords them splendid opportunities for versatile acting. They were assisted by Robert Dolan and Edward Payne. Madame Emmy and her pets, one of the very "cutest" dog acts on the stage, simply took the house by storm. Madame Emmy takes a just pride in her dogs, and they are so well kept and so admirably trained that it is a genuine pleasure to see them go through their performance. The finish of the act, in which one of the dogs runs a race on an illuminated wheel, is especially effective and brings a good act to a brilliant close. The Village Choir Quartette, who have most excellent voices, sang a number of old and new songs with splendid effect. Howe and Harrington did a fairly good conversational act, with songs. Baby Lund pleased greatly with her impersonations. She is a clever child from whom much may be expected later on. She had a rival in Lucy Monroe, who is grown up. Miss Monroe also indulges in imitations. Others on the bill were Bush and Gordon, grotesques; Rado and Bertman, acrobatic comedians; Hornmann, magician; Fisher and Johnson, trick cyclists, and Mr. and Mrs. Larry Shaw, sketchists. Paley's kalatechoscope showed The Damnation of Faust in a series of effective moving views. Business was excellent throughout the week.

**PROCTOR'S FIFTH AVENUE.**—The Idler, by C. Haddon Chambers, which enjoyed a good run when it was produced at the old Lyceum Theatre some years ago, was revived last week with much success. It is an interesting but rather conventional play, and affords some good opportunities to the talented stock favorites at the Fifth Avenue. Malcolm Williams was seen as Mark Cross, the idler, who gets into mischief because he has plenty of money and nothing to do. Mr. Williams gave an even performance and was especially effective in the final scene, where he has the stage to himself. Charles Lane, a newcomer, played Simeon Strong very well indeed. He is a distinct acquisition to the company. Gerald Griffin and Rose Stuart had a fine scene in the second act, which they played with great skill. The humorous lines and business brought many laughs and both artists were applauded for their good work. Lotta Linthicum, as the much-loved young woman, played her difficult role quite cleverly. Loretta Healy was very attractive as Kate Merryweather, and Alice Gale was excellent as Mrs. Cross. Joseph Egerton as Harding and Albert Roberts as the valet were entirely satisfactory. Hits were made in the olio by Pelet, who does an extremely clever comedy juggling specialty; James B. Donovan, Si Stebbins, James R. Adams, whose still specialty is very original; Rooney Sisters, Eddie Mack, and Haywood and Hayward. The kalatechoscope showed a series of India pictures that were good.

**PROCTOR'S 125TH STREET.**—The Fatal Card was given a good production, with special scenery and effects. Paul McAllister and Florence Reed won favor in the leading roles. Among the others who played well were Albert Howson, Jessie Bonastelle, Cecily Mayer, Verner Clarges, Sol Aiken, George Friend, and John Westley. The olio included Fields and Ward, Carita, La Belle Blanche, Al. Rano Rano's dogs, and the kalatechoscope.

**HURTIG AND SEAMON'S.**—There was a good all-round bill at this house last week, and the people of Harlem turned out in large numbers to enjoy it. Victor's Royal Venetian Band filled the little stage completely and won numerous encores. Honors were pretty evenly divided between Edmund Day and company in Old Shipmates; James Richmond Glenroy, the Irish jestor, who had some new laugh-raisers; Montrose Troupe, Jules and Ella Garrison in their travesty, Bedini and Arthur, Louise Brechan and Musical Thor. The vitagraph had new views.

**WEBER AND FIELDS'.**—The announcement that this company would soon start on tour had a perceptible effect on the attendance last week, and the houses were of a capacity order. The efforts of Lillian Russell, Louis Mann, Peter Freshjokes Dailey, John T. Kelly, Weber and Fields, and the large and agile chorus met with unbounded approval.

**CIRCLE.**—Blind Tom, the negro pianist, proved a good drawing card last week. His playing did not create anything like the furor it did years ago, when pianos were scarcer than they are now, when any one can have one by paying a dollar down and a dollar a month. Tom is growing old, but he plays pretty well and goes through the same antics that have always been a characteristic of him. Manager Williams must be credited with great enterprise in rediscovering him and showing the public what was once considered a prodigy. Mary Norman is in her delightful impersonations was a most pleasing feature. Miss Norman is a rare artist, and her work shows refinement and much careful study. Marcel's Art Studies and Bas Reliefs held over for a second week and repeated their success. Laura Comstock and her little company of entertainers scored a big hit in the sketch, A Day in the South. Miss Comstock carries a special setting and effects, and she and her assistants "made good" with every audience. The act is one of the most pretentious now in vaudeville and is fit to be a feature on any bill. Billy S. Clifford

went uncommonly well and his songs were all encored. Hoey and Lee were enthusiastically applauded and their original parodies met with hearty appreciation. Mr. and Mrs. Allison were also well liked in Minnie from Minnesota, in which Mrs. Allison does a splendid impersonation of a Swedish girl. The Sander Trio, splendid gymnasts; Rosalie, wire artists, and the vitagraph were all in the bill.

## The Burlesque Houses.

**DEWEY.**—Frank B. Carr's Thoroughbreds drew large crowds last week, making their first appearance of the season in this city. The entertainment opens with a burlesque called The Model Flats, written by A. H. Sheldon, in which the principal members of the company have good parts. The olio is strong and embraces Mile. La Tosca, Russell and O'Neill, Kennedy and Evans, Blanche Washburn and Josie Flynn, two very gingery young women; Poll and Tresk, and last, but by no means least, the Empire Comedy Four, who kept the audience shrieking with laughter during their entire act. They are good singers, and their work in the vocal line was loudly applauded. The entertainment closed with The Thoroughbreds, a smart burlesque. This week, The Tiger Lillies.

**MINER'S BOWERY.**—The Gay Masqueraders one of the best companies on the road this season, drew big houses. This week, Knickerbocker Burlesques.

**LONDON.**—The City Sports entertained their admirers and drew well. This week, The World Beaters.

**OLYMPIC.**—Al. Reeves' Big Show drew the Harlemites to see an excellent programme. This week, Trocadero Burlesques.

## MADAME MORELLI AGAIN ATTACKED.

According to cable dispatches received in New York last week Madame Morelli, the famous animal trainer, who makes a specialty of taming jaguars, was seriously injured by her "pets" during a performance in Boston's Arena in Paris on Thursday last. She was rescued with difficulty, badly lacerated, but still alive. This is Madame Morelli's second experience of this kind within a year. Last summer while performing with Boston at the Sea Beach Palace, Coney Island, she was attacked by some of the animals, and so badly clawed and bitten that her life was despaired of for some days. After three weeks in the hospital she returned to work, and brought all of her old nerve back with her. She is very severe in her methods, and uses the whip freely in making the stubborn beasts go through their act. Her performance is always thrilling, as her animals seem to be unusually sullen and fierce, and all through her performance they glare and make dangerous-looking passes at her, which she checks with a smart blow of her whip. An interesting fact in connection with her performance is that she wears eyeglasses, which give her the appearance of a gentle New England school teacher. Her "pupils," however, are by no means as docile as the average Boston boy. If she recovers from her latest attack, she will very likely go back to the cage, and when she does she will be sure of an ovation from the hysterical Parisians, who dearly love danger, when they are not personally concerned in it.

## WILLIAM DEVERE VERY ILL.

William Devere, the well-known poet-actor, is lying dangerously ill at his residence. In this city, and it is feared that he cannot recover. He is over seventy years of age, and though possessed of an unusually rugged constitution, he is much weakened by the present attack. The news of his illness has caused great regret among a large circle of friends, and when it was learned that his circumstances were not all that could be desired, steps were immediately taken for the holding of a benefit, which will take place at Tammany Hall on Feb. 17. Devere is best known through his verses and his work as an actor in Hoyt's A Black Sheep and other farces. His best liked poem is, "Like Kelly Can," written on seeing a comedian who thought he could amuse an audience as well as the late lamented J. W. Kelly. He has also written a number of verses that have the true ring and touch a note of homely pathos that is irresistible. It is hoped that the proposed benefit will realize a sum large enough to make him comfortable. Tickets may be obtained from Edward Evans, 141 East Fourth Street.

## VAUDEVILLIANS BACK FROM CUBA.

The company of vaudeville performers that went to Cuba a few weeks ago, under the direction of James L. Lederer and Edmund Gerson, came back to town last week sadder, but wiser, and it is safe to say that no offer they may receive in the future will tempt them to go back to the land of good cigars. It appears that the company, which was made up of entertainers who have always been successful in the States, did not meet with appreciation from the patrons of the Payret Theatre in Havana, and they wisely stopped trying to amuse the Cubans at the end of two weeks. The travelers included Aga, Blockson and Burns, Albini, Eugenie Beyer, Gloria, Torcas, the Five Noses, and Lederer's Gibson Girls.

## BALL OF PASTOR'S EMPLOYEES.

The annual entertainment and ball of the employees of Tony Pastor's Theatre will be held at Tammany Hall on Tuesday evening, Jan. 26. Elaborate preparations are being made for the event, which is always a red-letter occasion among the people of the vaudeville world. The special features this year will be contests in wooden shoe and buck dancing and coon shouting. Many of the best performers in these lines have already entered, and the competition will be very keen. The lists are still open, and those who are desirous of trying for the gold medals may send their names to Charles Ludwig, the property man of Tony Pastor's, who has charge of the various contests. There will also be a big entertainment, followed by a ball, which will last until it is almost time to get ready for the next day's matinee.

## WEBER AND FIELDS TO START ON TOUR.

Weber and Fields will close their New York season much earlier than usual this year and will start on an extended tour that will take in the Pacific Coast about Feb. 1. The entire company will be taken on the road, and the bill will consist of Whoop-Dee-Doo and a revised version of Looney Park. Charles J. Ross and Mahel Fenton will join the company for the tour. The company will jump direct to San Francisco and will open there Feb. 8.

## A POPULAR ACT.

One of the latest and most original "pick" acts before the public is that of Laura Comstock and her harmonizing trio of boys. They have just finished an extensive tour of the Eastern houses, including the Orpheum, Brooklyn, and Circle, New York, and have some well-booked consecutive time ahead.

## 100 MORE VAUDEVILLE THEATRES.

Vanderbilt, the coming amusement wanted, one hundred ladies to study and be coached. Public hearings, rehearsals. Engagements procured for those having talent. Apply Vaudeville Studio, 138 Fifth avenue.\*

## BROOKLYN VAUDEVILLE.

John C. Rice and Sally Cohen, late of the legitimate, made a most successful vaudeville career at Hotel and Rehearsal. They were in a laughing hit entitled Our Honey Moon. Mr. Rice's original style in comedy situations and Miss Cohen's vivaciousness would have assured them immediate appreciation in a sketch of less merit, but as it was, their success was

twofold. Frank Keenan, one of the choicer farcical work we have ever seen. The Actor and the Count, scored an effective hit. His interpretation of the dual role was a treat and though he clearly dominated each scene, Francis Fortune in his impact managed to make a most charming impression. His methods were unique at the time but most refreshing and delightful. King and Queen was a small part. King's Serenade is much in demand and gives credit to a feature position now. On the first night, Ethel Lowe, although somewhat green, was well selected songs. Brown and Neuray were enthusiastically received, and deserve all the attention extended them. Especially good is their Chinese specialty; so good, in fact, that it needs no enlargement. The Sultans made a capital impression in their imitation of the majesty of the Orient. The Sultan's Dance is much in demand and gives credit to a feature position now. On the first night, Ethel Lowe, although somewhat green, was well selected songs. 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- causal, Jack—McKeesport, Pa., 19-23.  
Chase, Carl—People's, Seattle, 18-23.  
Chase and Bates—Proctor's 23d St., N. Y., 18-23.  
Chase, Helen—Odeon, Baltimore, Sept. 21—indefinite.  
Chase and Temple—Grand, Indianapolis, 26-30.  
Chasten, Jenkins and Jasper—Empire, Hackney, 18-23.  
Chastine, Cardiff, 25-30.  
Chard, Bill—Single—Orph., Brooklyn, 18-23.  
Chase Family—Houston, Tex., Dec. 21-Feb. 21.  
**OLE AND JOHNSON**—Temple, Detroit, 18-30.  
Chase and Warner—Howard, Boston, 18-23.  
Chesman, Al—Proctor's 5th Ave., N. Y., 18-23.  
Chesman, Hyde—Howard, Boston, 18-23.  
Connell, The Misses—Spotcash, Baldwinville, N. Y., 18-23.  
Conroy and Pearl—Proctor's 5th Ave., 18-23.  
Conyer and Bellier—Poll's, Waterbury, Conn., 18-23.  
Coffey, Bridgeton, Conn., 25-30.  
Corbett, James J.—Orph., Kansas City, 18-23.  
Corbett, Emma—Empire, Colorado Springs, 18-23.  
Crane Brothers—Portland, Me., 18-23.  
Crane, Mr. and Mrs. Gardner—Shea's, Toronto, 18-23.  
Keith's, Boston, 25-30.  
Crawford and Manning—Shea's, Buffalo, 18-23.  
**CRESSY, WILL M., AND DAYNE, BLANCHE**  
—Columbus, St. Louis, 18-23.  
Crolius and St. Alva—O. H., Saranac Lake, N. Y., 18-23.  
Crowley, Great—Keith's, Boston, 18-23.  
Cushman, Holcombe and Curtis—Keith's, Providence, 18-23.  
Cutty's, Six—Avenue, Pittsburgh, 18-23.  
Dagwell, Carter—Orph., Utica, 18-23, Cook's, Rochester, 25-30.  
Daltio—Proctor's 23d St., 18-23.  
Dancing Violinist, The—Casto, Fall River, 18-23.  
Casto, Lawrence, 25-30.  
Daubels, Walter—Portland, Me., 18-23.  
Darrow, Mr. and Mrs. Stuart—Pastor's, N. Y., 18-23.  
Dauphins, The Two—Orph., San Francisco, 4-23.  
**DAVIS AND MACAULEY**—Empire, Cleveland, 18-23.  
Davis and Wilson—Arcade, Toledo, 17-30.  
Davis, George C.—H. and S., N. Y., 18-23.  
Davis and Booth—Arch St. Museum, Phila., 18-23.  
Dawson, Ely—Cœur d'Alene, Spokane, Wash., 18-23.  
Day, Edmund and Co.—Keith's, N. Y., 18-23.  
**DAY, GEORGE W.**—Youngstown, 18-23, Orph., Kansas City, 24-30.  
De Lacey—Edison, Victoria, 18-23.  
Delmore and Wilson—Edinburgh, 18-23, Bordesley, Eng., 25-30.  
Delmore, The Misses—Orph., Utica, 18-23, Keith's, N. Y., 25-30.  
Deveraux and Green—Hartford O. H., Hartford, Conn., 18-20, Auditorium, Springfield, 21-23.  
Desmond, Mary—Keith's, Phila., 18-23.  
Devant, Herbert—Keith's, Providence, 18-23.  
De Witt, Burns and Torrence—H. and B., Brooklyn, 18-23, Keith's, Providence, 25-30.  
Dickson, Charles, and Co.—H. and S., N. Y., 18-23.  
Dillon Brothers—Keith's, Providence, 18-23.  
Dixon, Bro. H. and R., Brooklyn, 18-23.  
Drew, Dorothy—Park, Worcester, 18-23.  
**DOHERTY SISTERS**—Empire, Sheffield, 18-23, Empire, Birmingham, Eng., 25-30.  
Doll, Alice Lyndon—Orph., Kansas City, 18-23, Orph., Omaha, 24-30.  
Donovan, James B.—Proctor's 23d St., N. Y., 18-23.  
Downs, Nelson T.—H. and S., 18-23.  
Doyle, Edward—London, Eng.—indefinite.  
Dressler, Marie—Shea's, Toronto, 18-23.  
Drew, Mr. and Mrs. Sidney—Keith's, Providence, 18-23.  
Dumitrescu, Van Aken and Vannerson—Orph., San Francisco, 4-23.  
Duncan, A. O.—Odeon, Baltimore, 18-23.  
Dupre and Dupre—Watson's, Brooklyn, 18-23.  
Eckert, Maybelle—Lyrics, St. Joseph, Miss., Feb. 6.  
Edouin and Edwards—Casto, Lowell, 18-23.  
Edwards, Sam, and Co.—Poll's, New Haven, 18-23.  
Poll's, Bridgeport, 25-30.  
Eight Vassar Girls—Orph., Kansas City, 18-23.  
Eldons, Two—McKeepsport, Pa., 19-23.  
Ellinore Sisters—Howard, Boston, 18-23.  
Emmons, Frank—McKeepsport, Pa., 19-23.  
Emmy's, Mlle. Pets—Proctor's 23d St., N. Y., 11-23.  
Empire City Quartette—Park, Worcester, 18-23.  
Ernest, Chas.—Keith's, N. Y., 18-23.  
Fadette's Orchestra—Keith's, Phila., 28-Jan. 23.  
Falk and Seaman—Orph., Brooklyn, 18-23.  
Falk, Eleanor—Proctor's 5th Ave., 18-23.  
Fantas, Two—Olympic, Joliet, 18-23.  
Fay, Hugh—Empire, Swansea, 18-23, Empire, Belfast, Ireland, 25-30.  
Felix and Barry—Cook's, Rochester, 18-23.  
Ferrari, Cole, and Co.—Empire, Hoboken, 18-23.  
Fields, "Happy" Fanny—Empire, Holloway, Eng., 18-23, Empire, Hackney, 25-30.  
**FIELDS, W. C.**—Empire, Johannesburg, 30-Jan. 23.  
Filson and Erroll—Orph., Omaha, 18-30.  
Fisher and Carroll—Duquesne, Pittsburgh, 18-23.  
Fisher and Wacker—Orph., Brooklyn, 18-23.  
**FISHER, MR. AND MRS. PERKINS**  
—Proctor's, Newark, 25-30.  
**FLETCHER, CHARLES LEONARD**—London, England, Feb. 8—indefinite.  
Fleury Trio—Keith's, Boston, 18-23.  
Flora, Mildred—Avenue, Pittsburgh, 18-23.  
Foster, Willard—McKeepsport, Pa., 19-23.  
Fox and Ward—Cœur d'Alene, Spokane, Wash., 11-23.  
Franklin, Irene—Orph., New Orleans, 18-23.  
Frazer and Mac—Argyle, Birkenhead, 18-23.  
Frieder and Dure—Duquesne, Pittsburgh, 18-23.  
Frey and Fields—Miner's 8th Ave., N. Y., 18-23.  
Olympic, N. Y., 25-30.  
Gardiner and Vincent—Chase's, Washington, 18-23.  
Gaston and Stone—Howard, Boston, 18-23.  
Genaro and Theel—Empire, Bradford, Eng., 18-23.  
Gillet's Dogs—Shea's, Buffalo, 18-23.  
**GILLIHAN AND MURRAY**—Empire, Toledo, 19-23.  
Girard and Gardner—Orph., Kansas City, 18-23.  
Girl With the Auburn Hair—Keith's, Phila., 18-23.  
Gladstone, Lotta—Proctor's 23d St., N. Y., 18-23.  
Glenroy, Jas. R.—Proctor's, Newark, N. J., 18-23.  
Godfrey, Hal, and Co.—Duquesne, Pittsburgh, 25-30.  
Gottsch, Mr. and Mrs.—Casto, Lowell, 18-23.  
Gray, Ed—Shea's, Buffalo, 18-23, Shea's, Toronto, 18-23.  
Green, Sam—Nelson, Springfield, 18-23.  
Greenero, Rosario—Empire, Cleveland, 18-23.  
Haldubara Family—Keith's, Phila., 18-23.  
Hall and Hughes—Music Hall, Worcester, 18-23.  
Harmony Four, The—Empire, Birmingham, 18-23, Empire, Bradford, 25-30.  
Harrigan—Casto, Lowell, 18-23.  
Harrington, Dan H.—Poll's, New Haven, 18-23.  
Haskell, Loney—Avenue, Pittsburgh, 25-30.  
Hatch Brothers—Howard, Boston, 18-23.  
Hawkins, Lew—Keith's, Boston, 18-23.  
Hayes and Healey—H. and B., Brooklyn, 18-23.  
Healy—The Park, Worcester, 18-23.  
Heavenly Twins, The—Pastor's, N. Y., 18-23.  
Hecklow, Charles—Orph., Davenport, Ia., 18-23.  
Hecklow and Wheeler—Orph., Davenport, Ia., 18-23.  
Mullen's Theatre, Omaha, 25-30.  
**HELENA, EDITH**—Empire, London, Eng., 18-30.  
Henry, Louise—Keith's, Phila., 18-23.  
Herbert, Ed—Odeon, Baltimore, 18-23.  
Hermann, Adelaide—Circle, 18-24, Proctor's, Newark, 25-31.  
Hill and Whittaker—Howard, Boston, 18-23.  
Hill, Hamilton—Tivoli, London, Dec. 21-Jan. 30.  
Hines and Remington—Arcade, Toledo, 25-30.  
Hoey and Lee—Proctor's, Albany, 18-23, Proctor's, Newark, 25-30.  
Holden and Florence—Orph., San Francisco, 24-30.  
Holdsworths, The—Keith's, Boston, 18-23, Keith's, Providence, 25-30.  
Howlays, The—Howard, Boston, 18-23.  
Honan and Kearny—Nelson, Springfield, 18-23.  
**HOUDINI, HARRY**—Empire, South Shields, Eng., 18-23.  
Hughes and Hazelton—Park, Worcester, 18-23.  
Hughes, Mr. and Mrs. Gene—London Music Hall, 18-30.  
Hume, Rose and Lewis—Keith's, Providence, 18-23.  
Keith's, Boston, 25-30.  
Hume, Julia—Casto, Lowell, 18-23.  
Hunting, Four—Sheddy's, New Bedford, 18-23.  
Howard's Ponies—Keith's, Providence, 18-23.  
Jennings and Jewell—Crystal, Seattle, 18-23, Edison, Olympia, Washington, 25-30.  
Johnson and Wells—Main St. Theatre, 18-23.  
Johnstone and Cooke—Tivoli, London—indefinite.  
Johnstone, Menifee, and Co.—Avenue, Pittsburgh, 18-23.  
**JOHNSTONS, MUSICAL**—Park, Worcester, 18-23.  
Jordan and Croch—Duquesne, Pittsburgh, 18-23.  
Juniper and McGirt—Arch St., Phila., 11-16.  
Kane and McGirt—Arch St., Phila., 18-23.  
Kaufman and Pierce—Poll's, New Haven, 18-23.  
Kaufman Troupe—Shea's, Toronto, 18-23.  
Keatons, Three—Keith's, N. Y., 18-23, Keith's, Phila., 25-30.  
Kelly and Kent—Empire, Hoboken, 18-23, Keith's, Phila., 25-30.  
Kelly, Sonora—Proctor's, Newark, 18-23.  
Kenna, Charles—Circle, N. Y., 18-23.  
Kennedy and James—Keith's, Providence, 18-23.  
Kenedy and Rooney—H. and B., Brooklyn, 18-23.  
King, Joe—Arch St., Phila., 18-23.  
Kingsley, Julia, and Co.—Trent, Trenton, 18-23.  
Klein and Clifton—Trent, Trenton, 18-23.  
Klein, Orr Brothers and Nickerson—Main St., Proctor's, 11-25, 30.  
Kleist—Howard, Boston, 18-23.  
Kolling and Riley—Chutes, San Francisco, 18-23.  
La Adela—McKeesport, Pa., 19-23.  
La Belle Blanche—Proctor's, Albany, 18-23, Proctor's 23d St., N. Y., 25-30.  
La Carmontella—Orph., Omaha, 17-23.  
La Tell, Edwin—Chase's, Washington, 18-23, Circle, N. Y., 25-30.  
La Vine and Cross—Keith's, Phila., 18-23, Providence, 25-30.  
Lamont, Two—Keith's, N. Y., 18-23.  
Lancaster, Freda—Odeon, Baltimore, 2 indefinite.  
Lark, Chris—Keith's, Pawtucket, 18-23, Mechanic, Salem, 25-30.  
Latell, Edvin—Chase's, Washington, 18-23.  
Lavan, Flissie—Nelson, Springfield, 18-23.  
Leahy and Thomas—H. and B., Brooklyn, 18-23.  
Leahy, Eddie—Proctor's, Newark, 18-23.  
Lawrence, Al—Empire, Cleveland, 18-23, Proctor's, Albany, 25-30.  
Lawson and Naman—Keith's, Boston, 18-23.  
Le Clair, Harry—Keith's, Phila., 18-23, Keith's, Providence, 25-30.  
Le Clair, John—Keith's, N. Y., 18-23.  
Le Clair, W. G.—Arch St., Phila., 18-23.  
Leon and Adrienne—Portland, Me., 18-23.  
Link, Billy—Circle, N. Y., 18-23.  
Littlefield, Mr. and Mrs. Neil—Lyric, St. Joseph, 24-30.  
Littlefield, C. W.—Chase's, Washington, 18-23.  
Livingston, Three—Cook's, Rochester, 18-23.  
Lloyd and Lillian—Empire, Cleveland, 18-23.  
Lloyd, Herbert—Empire, Cleveland, 18-23.  
Lombard Bros.—People's, Seattle, 18-23.  
Loris and Altina—Avenue, Pittsburgh, 18-23.  
Lucas and Luce—Chutes, San Francisco, 18-23.  
Lukens, Four—Duquesne, Pittsburgh, 18-23.  
Lyttom and Gerald—Orph., Brooklyn, 18-23.  
Macarte, Three Sisters—Empire, Liverpool, 18-23.  
Macdonald, J. F.—Keith's, Boston, 18-23.  
Macwoods, The—Keith's, Boston, 18-23.  
Madden, Mary—Trent, Trenton, 18-23.  
Maginley, The—Proctor's 5th Ave., 18-23.  
Manhattan Comedy Four—Central, Leipzig, Germany, 4-23.  
Manning Entertainers, The—Keith's, N. Y., 18-23.  
Mansfield and Wilbur—Shea's, Buffalo, 18-23.  
Marcel's Art Studies—Orph., Brooklyn, 18-23.  
Martellina, The Great—Avenue, Pittsburgh, 18-23.  
Marquis, Winnie—Columbia, Minn., 11-23.  
Marsh and Sartella—Orph., Omaha, 17-23, New Lyric, St. Joe, Mich., 24-30.  
Martine and Balmo—Pastor's, N. Y., 18-23.  
Martin and Onizg—Odeon, Baltimore, 2—indefinite.  
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.  
Mason-Keefer Co.—O. H., Indianapolis, 25-30.  
Maxwell and Dudley—Trent, Trenton, 18-23.  
May and Miles—Worcester, 18-23.  
Maxus and Magette—Duquesne, Pittsburgh, 18-23.  
**MURPHY, MR. AND MRS. MARK**—Keith's, Providence, 18-23, Keith's, Providence 25-30.  
**McINTYRE AND PRIMROSE**—Empire, Hoboken, 18-23.  
McKinley, Mabel—Shea's, Buffalo, 18-23.  
McWatters, Tyson and Co.—Proctor's 23d St., N. Y., 18-23, H. and S. N. Y., 25-30.  
Meers, Three—Wintergarten, Berlin, 18-23.  
Melimoto, Lanole and Melimoto—Trent, Trenton, 18-23.  
Menifee, Johnstone, and Co.—Avenue, Pittsburgh, 18-23.  
Merritt, Haj—Shea's, Buffalo, 18-23.  
Metting and Bean—Edison, Vancouver, 18-23.  
Midgely and Carlisle—Empire, Hoboken, 18-23.  
Mitchell and Marrow—Keith's, Providence, 18-23.  
Mitchell—Keith's, N. Y., 11-23.  
Mitchell and Marrow—Keith's, N. Y., 18-23.  
Mitchell and Orm—Keith's, Phila., 18-23.  
Monroe, Max and Lawrence—Orph., Denver, 17-23.  
Morgan and Littlefield—Orph., Denver, 24-30.  
Morton, Dorothy—Empire, Birmingham, 4-30.  
Morton's, The Four—Howard, Boston, 18-23.  
**MOTOGIRL, LA**—Prado, Austria, 16-31.  
Mount, Mva—Duquesne, Pittsburgh, 18-23.  
Mudge, Eva—Avenue, Pittsburgh, 18-23.  
Murphy and Francis—Avenue, Pittsburgh, 18-23.  
Murphy and Nichols—Keith's, Boston, 18-23, Circle, N. Y., 25-30.  
**MURPHY, J. A., AND WILLARD, ELOISE**  
—New York, 4-23.  
Nello, Mr. and Mrs.—Pastor's, N. Y., 18-23.  
Nelta, Ruth—Keith's, Providence, 18-23.  
Newell and Nible—Keith's, Boston, 18-23.  
New York Comedy Four—Saranac Lake, 18-23.  
Nible, Bordeaux, Nible—Odeon, Baltimore, 18-23.  
Nible and Riley—Casto, Lowell, 18-23.  
Nobles, Milton and Dolly—Proctor's, Albany, 18-23, Avenue, Pittsburgh, 25-30.  
Norcross, Meekin and La Marte—Pastor's, N. Y., 18-23.  
Norton, Talkative Miss—Proctor's, Newark, 18-23.  
Proctor's 23d St., N. Y., 25-30, Casto, Fall River, Feb. 1-6.  
Nugent, J. G., and Co.—Pastor's, N. Y., 24-30.  
Olivo and Fawn—Peek's, Oakland, 18-23.  
Ordrill, Mile—Odeon, Baltimore, Oct. 5—indefinite.  
Orpheus Comedy Four—Poll's, New Haven, 18-23.  
Otis, Four—Proctor's 23d St., N. Y., 18-23.  
Ouda, Mon—Keith's, Boston, 18-23.  
Owley and Randall—Keith's, Providence, 18-23, Keith's, Boston, 25-30.  
Pantzer Trio—Howard, Boston, 18-23.  
Papinta—Trent, Trenton, 18-23.  
Pasparits, Dancing—Chase's, Washington, 18-23.  
Pelot—Casto, Fall River, 18-23.  
Penny and King—Arch St. Museum, Phila., 18-23.  
Perry, Frank L.—Casto's, Lawrence, 25-30.  
Piccolo's Midgets—Howard, Boston, 18-23.  
Pickens, Isabelle—Poll's, New Haven, 18-23.  
Pierce and Malone—Orph., Utica, 18-23, Trent, Trenton, 25-30.  
Poiriers, The—Shea's, Toronto, 18-23.  
Polk and Kollins—Battenberg, Leipzig, Germany, 1-20.  
Prelle's Dogs—Proctor's, Newark, 18-23.  
Preston and Balmaine—Empire, Shepherd's Bush, 18-23.  
Prevost and Prevost—Pastor's, N. Y., 18-23.  
Rackett and Hazard—Grand, Chapman, London, 18-23.  
Redford and Winchester—Empire, Birmingham, Eng., 18-23, Empire, Hull, 25-30.  
Reid, Ruth—Casto, Lowell, 18-23.  
Remond and Duval—Keith's, Boston, 18-23.  
Renzo and Arno—Keith's Bijou, Phila., 18-23.  
Rand's Dogs—Al—Proctor's 23d St., N. Y., 18-23.  
Rapoli—Orph., Kansas City, 18-23.  
Raymond and Caveney—Duquesne, Pittsburgh, 18-23.  
Redding, Francesca—Orph., New Orleans, 18-30.  
Red Family—Poll's, New Haven, 18-23.  
Reed Family—Columbia, Cincinnati, 17-23, Main St., Peoria, 25-30.  
Roberts, James—Casto, Lowell, 18-23.  
Roberts, Four—Empire, Great Falls, Mont., 18-23.  
Edison, Helena—Mont., 25-30.  
Robisch and Children—Edison, Missouri, Mont., 18-23, Coeur d'Alene, Spokane, Wash., 25-30.  
Rosalee—Sheed's, New Bedford, 18-23.  
Rose, Julian—Shea's, Toronto, 18-23.  
Rossoff Midgets—Cook's, Rochester, 18-23.  
Royce, Phoebe—Novelty, Oakland, 18-23.  
Roxino, The—Orph., Omaha, 17-23.  
**RVAY AND RICHFIELD**—Columbia, St. Louis, 18-23.  
Sobel, Josephine—Columbia, Cincinnati, 11-23, Orph., Utica, 25-30.  
Shannon and Brown—Keith's, Boston, 18-23.  
Sheahan, Eddie J.—Moynihan's, Rochester, 4-25.  
**SHERMAN, DAN, AND MABLE DE FOREST**  
—Avenue Theatre, Detroit, Mich., 25-30.  
Sherman and De Forest—Avenue, Detroit, 25-30.  
Sisters, Howard—N. Y., 18—indefinite.  
Sisters, La Blanch—H. and B., Brooklyn, 18-23.  
Sister and Wallace—H. and B., Brooklyn, 18-23.  
Sister and Kessner—Empire, Cleveland, 18-23, Schaefer—Casto, N. Y., 18-23.  
Seurmon and Dupe—Empire, Swansea, 18-23, Empire, Newport, Eng., 25-30.  
Shannon and Brown—Keith's, Boston, 18-23.  
Shean and Warren—Keith's, Providence, 18-23.  
Sheehan, Eddie J.—Moynihan's, Rochester, 4-25.  
**SNYDER, GEO. B., AND BUCKLEY, HARRY**  
—Temple, Louisville, Ky., 18-23, Orph., New Orleans, 25-30.  
Staley and Birbeck—Albany, 18-23.  
Stafford and Smith—McKeesport, Pa., 19-23.  
Stanton, Hugh—Empire, Shepherd's Bush, Eng., 18-23.  
Stubbins, Si—Proctor's 23d St., N. Y., 18-23.  
Stelling and Revelle—Proctor's 23d St., 18-23.  
Stephens, Hal—Shea's, Toronto, 18-23, Cook's, Rochester, 25-30.  
Stinson and Merton—Proctor's, Newark, 18-23.  
St. John and Lefevre—Poll's, Bridgeport, Conn., 18-23.  
Poll's, Waterbury, 25-30.  
St. Leon, Five—Empire, Cleveland, 18-23.  
Sullivan and Pasquella—Cook's, Rochester, 18-23.  
Sullivan and Phelps—Star, Hamilton, Can., 18-23.  
Swedish Ladies' Quintette—Chase's, Washington, 18-23.  
Svankar—Mr. and Mrs.—Oxford, London, 18-23.  
Svankar—Keith's, N. Y., 18-23.  
Sylvester, Lawrence—Crystal, Jacksonville, Fla., 18-23.  
Tannen, Julius—Keith's, Providence, 18-23.  
Tanner and Gilbert—Pastor's, N. Y., 18-23.  
Terry and Lambert—Liverpool, 18-23, Birmingham, 25-30.  
Thomson, Harry—Orph., Kansas City, 17-23, Orph., Omaha, 24-30.  
Thorne, Mr. and Mrs. Harry—O. H., Chicago, 18-24, O. H., Indianapolis, 25-30.  
Tierney, John T.—New Maryland, Baltimore, 4-17.  
Trainor and Button—Brook Marion, Ind., 18-23.  
Trask and Gladden—H. and B., N. Y., 18-23.  
Tucker, Billy—Empire, Nottingham, 18-23, Palace, Leicester, 25-30.  
Unthank—Proctor's, Newark, 18-23.  
Valmore and Horton—Avenue, Detroit, 25-30.  
Van and Beaumont—H. S., N. Y., 18-23.  
Van Fossen and McAnley—Poll's, New Haven, 18-23, Van Goffe—Empire, Colorado Springs, 18-23.  
Verna and Lara—Casto, Lowell, 18-23.  
Ward and Curran—Keith's, Phila., 18-23.  
Watson, Hutchings and Edwards—Keith's, Boston, 18-23.  
Watburn's Minstrel—Empire, Hoboken, 18-23, Keith's, Providence, 25-30.  
Welch, James and Celia—Casino, Worcester, 18-23, Boston, Lowell, 25-30.  
Wenham Max—Columbia, Cincinnati, 18-23.  
Weston and Raymond Co.—Jeffers, Saginaw, Mich., 18-23.  
Wheeler, Margaret—Empire, Hoboken, 18-23, Keith's, Providence, 25-30.  
Welch, James and Celia—Casino, Worcester, 18-23, Boston, Lowell, 25-30.  
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Weston and Raymond Co.—Jeffers, Saginaw, Mich., 18-23.  
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**KANSAS CITY, MO.**—The Orpheum had its usual good bill week 10-16, and played to large audiences. Lillian Burkhardt and co. were given the place of honor and needless to say filled it admirably. A Streem and Dulcy was Miss Burkhardt's vehicle, and is very bright. Irene Franklin won much favor with her songs. Irene Franklin's monologue was quite up to date, and caused many hearty laughs. Arline and Wagner and World and Kingston were both well received. The Roxinos, Marsh and Sartella, and Raschetta Brothers made up the bill. For 17-23: James J.

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" " 28—Avenue Theatre, Detroit, Mich.

" April 4—Colonial Theatre, Cleveland, O.

Week April 11—Grand Opera House, Indianapolis, Ind.

" " 18—Columbus Theatre, Cincinnati, O.

" " 25—Olympic Theatre, Chicago, Ills.

" May 2—Haymarket Theatre, Chicago, Ills.

" 9—Columbia Theatre, St. Louis, Mo.

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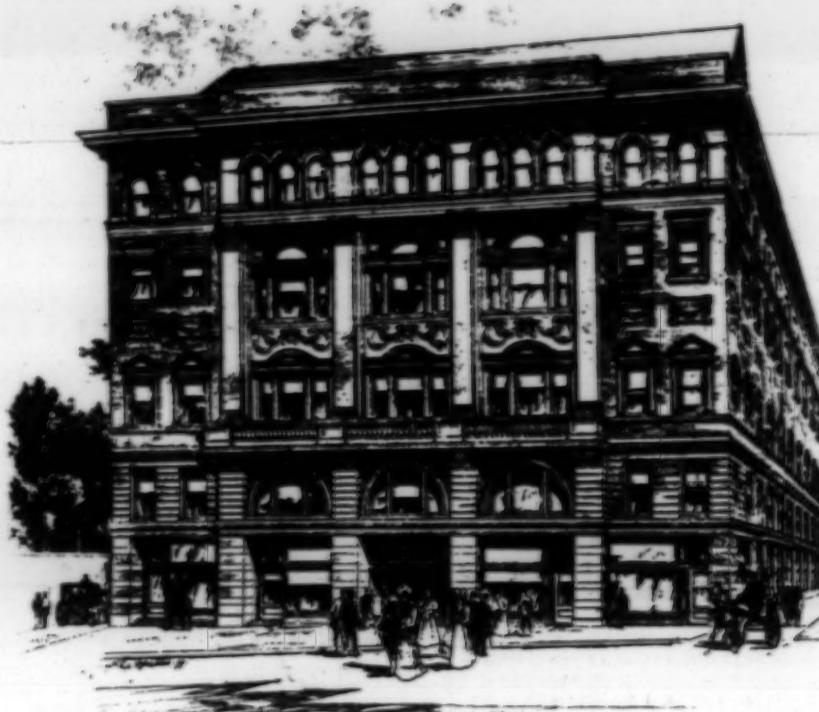
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